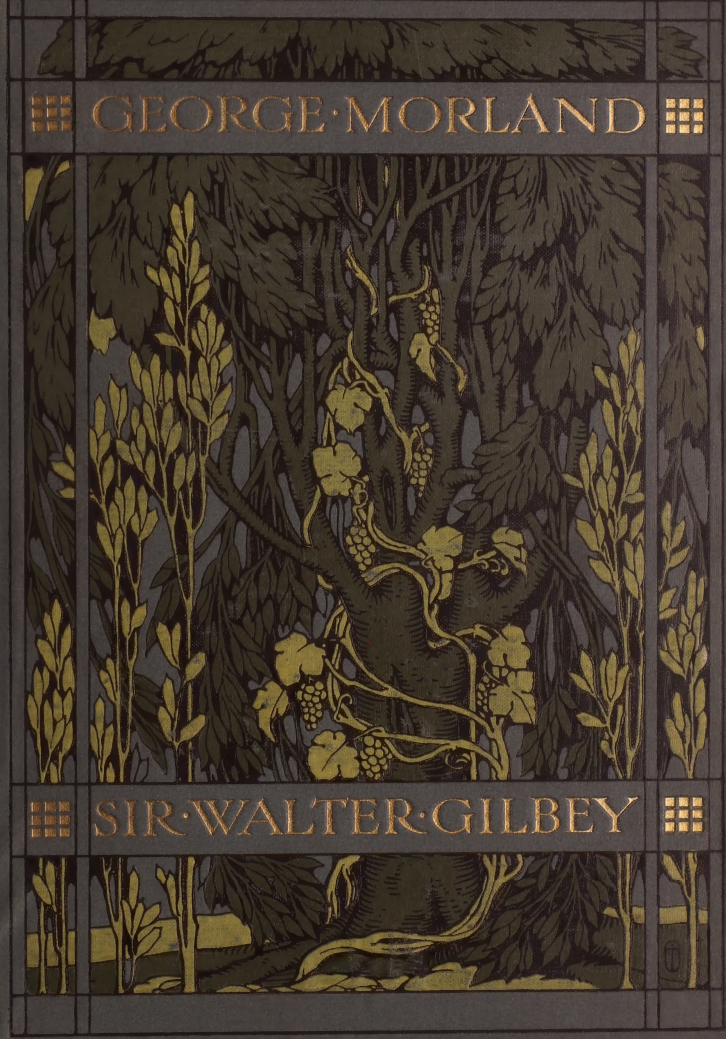
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WONDERS IN MONSTERLAND
THE ARCADIAN CALENDAR

CONFIDENCES

(*Size of original picture* $16\frac{1}{2} \times 18\frac{1}{2}$ *inches.*)

GEORGE MORLAND

HIS LIFE AND WORKS

BY

SIR WALTER GILBEY, BART.

AND

E. D. CUMING

PUBLISHED BY
ADAM AND CHARLES
BLACK . . . . .

4 SOHO SQUARE
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MCMVII . . .

Adieu, ill-fated Morland ! Foe to gain,
Curst be each sordid wretch that caused thy pain ;
Spite of detraction, long thy envied name
Shall grace the annals of immortal fame.

WILLIAM COLLINS.

Introduction

Some years ago I undertook the pleasurable task of collecting material relative to the lives and works of some of the English artists who had made a speciality of animal painting and portraiture between 1650 and our own time. The two volumes of *Animal Painters of England*, published in 1899, contain no mention of George Morland: space did not permit the inclusion of all artists who introduced animals into their pictures, and it appeared to me that Morland's art occupied a place by itself. It is certainly permissible to describe him as an animal painter, but Morland is much more than this. We had landscape painters and animal painters before his day, but it is generally acknowledged that he was the first to demonstrate the homely beauties of rural life in England. Morland adopted a line peculiarly his own: very many of his works owe much, in some cases all, their interest to the domestic animals he portrayed with such conspicuous ability; but for the most part the animals he introduces are merely incident to the scene he sets before us.

Morland, it may be said, was born in a fortunate hour: before the dawn of the eighteenth century there

was no English art properly so called ; the only painters of eminence were foreigners from the Low Countries, Germany, France, and Spain. These laid the foundations of art education in this country : they established schools of a kind, and gave English youths of promise instruction ; but for half a century or more, say until 1750, art in England was practically in the hands of aliens.

Then came a very remarkable succession of English painters who reached the first rank : Reynolds born in 1723, Stubbs 1724, Gainsborough 1729, Romney 1734, Raeburn 1756, Morland 1763, Crome 1769, Turner 1775, Constable 1776 ; other names might be added, but those given suffice to show that the birth of English art took place during the latter half of the eighteenth century. Reynolds and Romney were essentially portrait painters ; Gainsborough, though his fame rests upon his portraits, was also a landscape painter, and on occasion portrayed animals with marked success. Raeburn, sometimes called "the Scottish Reynolds," was a portrait painter ; Crome, Turner, and Constable were landscape painters.

To these men and some of their contemporaries was due the awakening of the artistic sense in England. True, at an earlier period painters had often been employed to adorn the ceilings and panelled walls of wealthy men's houses by the exercise of their talents ; but the market for pictures was exceedingly limited. It is curiously significant of the taste of an earlier age, that the earliest demand for English paintings was in

the direction of works representing animals. About the year 1775, when George Stubbs, R.A., was receiving as much as 100 guineas for the likeness of a race-horse, Sir Joshua Reynolds was painting heads for 35 guineas, three-quarter length portraits for 70 guineas, and full-length pictures for 150 guineas.

The preference for animal pictures was in some measure passing away when George Morland began to make his mark; but the wonderful skill, fidelity, and insight with which he portrayed horses, donkeys, swine, dogs, and other familiar animals, must have done much to popularise his art. When he began life on his own account at Margate, it was as a painter of portraits; and we have the strong approval Reynolds and Romney bestowed upon his earlier work to show that, had he adhered to this department of art, he must have reached success. But his tastes lay in other directions, and when he fairly settled down to his life-work, he struck out a line entirely original and entirely his own. England had landscape painters; she had artists who represented interiors; she had painters of animals; but she had not, and never had had, an artist who combined these "schools" and invested his work with the singular charm of rusticity. Morland's world had been educated in readiness for him; it had been taught to recognise genius, and it could appreciate novelty. Morland had genius, and if he was not actually a pioneer in the artistic direction he adopted, his pictures of English rural life had an individuality entirely their own. Nothing quite like

his scenes of peasant and country life had ever been seen before.

Perhaps another quality of Morland's art may have contributed to its popularity ; it was above all things *English* ; it is quite impossible to mistake Morland's men and women for other than English men and women, or his scenes for scenes outside England.

And even as Morland had no predecessor, he had no successor. Sir David Wilkie is the only English painter who can be said to have carried on the Morland tradition or to have belonged to the Morland school ; and there are vital differences between the art of Morland and the art of Wilkie. It is, indeed, quite wrong to write of "the Morland school," for there was no such school : the master had his imitators and copyists by the score ; but, despite the enormous popularity of his works, he founded no school. He stood alone as a painter of peasant and humble life, and the field he vacated has never been seriously taken up again. In our own time have been several painters who trench upon the ground Morland made his own ; during his lifetime, and ever since, have been painters who treated subjects similar to those which occasionally engaged Morland's brush, such as sport, shipwreck, and child-life ; but the typical Morland, the Morland of the farmyard, of the wayside inn, of the cottage door, remains unrivalled and unchallenged.

WALTER GILBEY.

Elsenham Hall,
July 1907.

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GEORGE MORLAND

From a Water-Colour Drawing by Thomas Rowlandson in the British Museum.

GEORGE MORLAND

From a water-colour drawing by Thomas Rowlandson in the British Museum.

GEORGE MORLAND

HIS LIFE AND WORKS

CHAPTER I

It is stated that George Morland traced his descent from the famous diplomat and mechanic Sir Samuel Morland, who flourished during the Commonwealth and the reigns of Charles II. and James II., but positive proof of this has not been discovered. The later biographers of the artist base the assertion on passages in the works of two earlier writers. Dawe,[1] referring to the death of Morland's father, which occurred at the end of 1797, says :—

> Soon after this event Morland was advised to claim the dormant title of Baronet which had been left by Sir Samuel Morland, . . . on whom it had been conferred by Charles II., and from whom our artist is said to have been lineally descended, though his father had never assumed the title. On finding, however, that no emolument was attached to it, but, on the contrary, that much expense would attend the process of assuming it, he relinquished the distinction.

[1] *Life of George Morland, with Remarks on His Works.* By G. Dawe, 1807. George Dawe, elected Royal Academician in 1814, portrait painter and mezzotint engraver, was the son of Philip Dawe the intimate friend of George Morland.

George Morland

According to Hassell,[1] the advice to claim the baronetcy (which had lain dormant since 1716, the date of the death of Sir Samuel, second holder of the dignity) was given Morland by his solicitor, Mr. Robert Wedd, "who had made all the necessary enquiries," and assured him that he "was the undoubted heir."

The artist's refusal to claim the dignity was not due to any doubts concerning the success that was likely to attend the endeavour to do so: in his own words, Sir George Morland "could sell no more pictures than plain G. M."; those biographers are probably right who suggest that he shrank from assumption of a dignity which might have brought him in contact with the upper classes of society; but, as we shall see, the opportunity for entering his claim to it came at a particularly inconvenient moment.

Whatever the truth of the story of his descent from Sir Samuel Morland, his nearer ancestors are of greater interest to us. George Morland was the third generation of an artistic family. Of his grandfather, George Henry Morland, nothing definite is known beyond the fact that in the year 1760 he received a grant from the Incorporated Society of Authors. He died about 1789.[2]

[1] *Memoirs of the Life of the late George Morland.* By J. Hassell, 1806.

[2] A brief notice in the *Dictionary of National Biography* ascribes to George Henry Morland certain pictures ("The Pretty Ballad Singer," "The Fair Nun Unveiled," and "The Oyster Woman") which are undoubtedly the work of his son Henry Robert. This error is pointed out in the latest (1904) edition of Bryan's *Dictionary of Painters*, in the article on Henry Robert Morland.

His Life and Works

The date of the birth of George Henry Morland's son, Henry Robert, is not accurately known. Pilkington[1] says that he died in December 1797, aged about seventy-three; Dawe gives November 1797 as the month of his death, and adds that he was thus eighty-five years old. The character and career of Henry Robert Morland deserve some notice, as the defects which contributed to his failure in life were inherited in an intensified form by his brilliant son, while the work in which he engaged produced results in shaping the tastes of George.

Hassell, by way of excusing the moderate success of Henry Robert Morland, says that he was not originally intended to adopt art as a profession; but that, having in the earlier part of his life embarked in speculations "injurious and even ruinous," he was obliged to make that a means of livelihood which he had previously pursued only as an amusement. If this account of his adoption of the artistic career be correct, we find an interesting parallel in the case of Dean Wolstenholme senior[2] (1755-1837), who, when ruined by Chancery proceedings, was compelled to depend upon his brush for means of livelihood.

It is, however, by no means certain that Hassell's statement is true. Blagdon,[3] a chronicler equally

[1] *A General Dictionary of Painters.* Matthew Pilkington, new edition, 1829.

[2] *Animal Painters of England.* 2 vols. Sir Walter Gilbey, 1900.

[3] *Authentic Memoirs of the late George Morland.* Francis William Blagdon, 1806.

indulgent, says that "though not a person who could be literally called independent, he possessed a considerable property which he acquired by the exercise of his talents as an artist." This seems the more probable statement; for it is unlikely that he inherited property from his father, whose circumstances when he was advanced in years were such that he obtained assistance from the Incorporated Society of Artists. Any money, then, that Henry Robert Morland ever possessed, was most likely earned by his own exertions as an artist, and in other transactions.

He was a member of the Association of Artists, who established (in St. Martin's Lane) the first Academy in England for drawing from models and from life. He painted portraits in oil and in crayons, and exhibited with regularity. Between the years 1760 and 1791 he sent upwards of 118 works to the exhibitions of the Society of Artists, the Free Society, and the Royal Academy[1]; thus from about the thirty-sixth to the sixty-seventh year of his age he was a constant exhibitor.

If never in the front rank of his profession, he must at one period of his life have enjoyed some reputation, for he executed a portrait of George III.,[2] which was engraved by Houston. This work was painted about the year 1760, for the earlier proofs of the engraving are described as "George, Prince of Wales." The

[1] See Appendix I.

[2] George III. admired high finish and minute care for detail in art; and as Henry Robert Morland excelled in these respects his work would have commended itself to the King.

IDLENESS

(*Size of original picture* 11¾ × 9¼ *inches.*)

portrait of Garrick in the character of Richard III., now in the Garrick Club, is ascribed by Redgrave[1] to Henry Robert Morland, but by Hassell to Maria, his daughter. Portraiture pure and simple, however, is not the school with which his name is most nearly identified. "His taste directing him into a faithful delineation of the narrower walks of domestic scenery, it was never his fate to enjoy the sweets of his profession."[2] Two representative examples of his work are to be seen in the National Gallery: one shows a "Lady's-Maid Soaping Linen," another "A Lady's-Maid Ironing." These were said to be portraits of the famous beauties the Miss Gunnings, but it is more probable that they were members of his own family whom he painted in humble guise in accordance with the craze fashionable among great ladies of the time. These pictures were formerly the property of Lord Mansfield.

He was fond of portraying figures with their faces illuminated by artificial light: such are "The Letter Woman" (1769); a connoisseur examining by the light of a candle a landscape which is held up for his inspection by a yawning youth; a woman "Reading by a Paper Bell Shade"; "The Pretty Ballad Singer"; a girl lighting her book with a candle in an improvised paper lantern; a maid shielding her candle with a muslin apron; "The Oyster Woman" opening oysters on a barrel-head by the light of a lantern; and a maid shielding her candle with her hand. "The Fair

[1] *A Dictionary of Artists of the English School.* S. Redgrave, 1874.
[2] Hassell.

Nun Unmask'd" and "The Beauty Unmask'd" (companion works): a picture of a woman hanging clothes to dry out of a window, and the two "Lady's Maid" pictures are daylight effects. Many of these works were engraved by Philip Dawe.

Henry Robert Morland was distinctly clever in his artificial light effects; and some of his works have a quality which we do not find in those of his son. There is a happy touch of humour in the contrast between the face of the weary lad and the grave absorption of the old gentleman who is studying the picture; and again in his picture of a boy tickling a maid who has fallen asleep over the work she was doing by candle-light. George Morland had humour, but its artistic expression found vent in caricature.

Henry Robert Morland's failure to "enjoy the sweets of his profession" was, we find good reason to think, due much less to his taste for painting domestic scenes than to the defects of his own character. He was an artist of undoubted ability, but lacked singleness of purpose; either because he could not earn a sufficient livelihood as a painter or from sheer restlessness, he turned from one occupation to another. That he should combine with painting the work of engraving in line and mezzotint was natural enough: engraving is a department of art, and was then, as now, important and remunerative. Henry Robert Morland was, however, not content to practise as a painter in oils and crayons and as an engraver. He turned picture dealer and cleaner; he published at least one

engraving of a picture of his own[1]; he sold artists' materials, including crayons which he manufactured himself; and, enjoying reputation as an excellent judge of old paintings, he was employed by many noblemen and others to make purchases for them. It would seem, too, that he made such purchases on his own account with the view of reselling the works to his patrons, for Blagdon states that in such speculation "he is said to have lost much of the property he had previously amassed."

The biographers, with one exception,[2] agree that Henry Robert Morland was a man of probity, and respected by all who knew him. His patrons included, among others, Lord Grosvenor, Lord Scarsdale and Lord Fortescue, Sir Joshua Reynolds, Sir Benjamin West, John Flaxman, father of the great sculptor, Garrick, Locke, and Mr. Angerstein, whose collection of pictures formed the nucleus of the National Gallery. It is most unlikely that he would have retained the confidence of his patrons had there ever been ground for suspecting that he employed his son to copy the old masters which were entrusted to him to clean, and palmed off the copies as originals. Collins states that he was guilty of such practices, mentioning Ruysdael and Hobbema as painters whose works George was required to copy; but he offers no reliable facts to prove the

[1] A grinning boy in the act of tickling with a hank of thread the nose of a maid who has fallen asleep over her work; engraved by Philip Dawe, published 1772.

[2] William Collins, *Memoirs of a Painter*, 1805.

truth of his statements, and there is ample reason to discredit them.

Dawe says that when he sustained the losses mentioned through imprudent speculations "he still acquired a handsome income by the exercise of his abilities as an artist, . . . and his attention was now wholly directed to his professional occupations." It is to be observed that the beginning of the period of Henry Robert Morland's greatest artistic industry, viz. 1760, coincides with the date of the sale of his house, 47 Leicester Fields (now Leicester Square), to Sir Joshua Reynolds. It is therefore fair to conclude that he faced his difficulties with courage, and strove to retrieve his position. His removal from Leicester Square was no doubt due to financial difficulties, for on 23rd January 1762 he was made bankrupt.[1] The records of the Court show that he then lived in Frith Street, St. Anne's Parish, Westminster; he is described as "painter and dealer in pictures."

His changes of residence after this date were more frequent than we can reconcile with the appearance of prosperity. We can trace his movements through various sources of information. In 1763 he had removed from Frith Street to the Haymarket; in 1772 he occupied premises in Woodstock Street, Bond Street; in 1779 we find him at 4 Millbank Row; and

[1] One of his biographers states that "at least twice he was made bankrupt." This is a mistake, arising from the fact that in August 1793 a person named Henry Morland, described (*London Gazette*) as "of Chapel Street, Lamb's Conduit Street, wine merchant, dealer, and chapman," was declared insolvent.

in 1780 at 14 Stephen Street, Tottenham Court Road, where he remained certainly until 1786, as the catalogue of the Royal Academy Exhibition for that year shows. Beyond this it is not possible to follow him.

From the somewhat meagre and contradictory accounts given by his son's biographers we are compelled to draw the conclusion that he was either the victim of very persistent ill-fortune, or that he suffered from that extraordinary lack of business aptitude which was so marked a feature of his son's character. He was, it is said, "esteemed for his liberality," and perhaps it is correct to assume that the esteem was felt by those who, as in George's case, profited by a liberality he had no right to display: in other words, that Henry Robert Morland was simply incapable of keeping money when he made it, and bestowed ill-considered charity on any applicant, careless of his just liabilities and the claims of his family. He might well have been lavish to his poorer acquaintances without in any way losing the respect and confidence of the wealthy patrons with whom he, as an artist and art dealer, came in contact.

He was, we are told, a man of amiable disposition, though reserved in manner; and if his treatment of his son appears to have been oppressive, we must bear in mind that parents of his day were far more severe with their progeny than those of a century later.

We may now turn to the artist's mother. James

Ward[1] says she was a Frenchwoman, of opposite character from that of her husband, "and was to me (if I may use the comparison) like a little strutting bantam cock. . . . She had a small independent property, and crowed over her quiet husband most completely." James Ward's judgment was warped by prejudice. He ascribed all the defects of George Morland's character to the fact that the painter's mother was a Frenchwoman. Dawe, whose father knew the lady well, gives her, in more sedate language, an excellent character as a housekeeper :—

> The domestic concerns were conducted by Mrs. Morland with a scrupulous regularity which subjected their children to more than ordinary restraint, but they were preserved in a state of uninterrupted health; and she is herself a remarkable instance of the effects of exercise and temperance in prolonging activity and cheerfulness to a late period of life.

Later biographers of George Morland have stated that his mother was an artist; but nothing to justify this assertion occurs in the works of Dawe, Blagdon, or Hassell. The first-named says definitely that Maria, one of the three daughters of Henry Robert Morland, displayed talents which might have given her respectable rank as an artist, but that she ceased painting when she married William Ward.

[1] James Ward made three attempts to write the story of his own life, and left a quantity of manuscript notes, of which Miss Julia Frankau has made good use in her work, *James Ward, R.A., and William Ward, A.R.A.* (1904, Macmillan).

DILIGENCE

(*Size of original picture* 11¼ × 9½ *inches.*)

CHAPTER II

GEORGE, the eldest of three sons,[1] was born on the 26th June 1763, in the small house in the Haymarket whither his father had moved after leaving Frith Street. Reared as he was amid the works of art which were sent to Henry Robert Morland to be cleaned or for sale, it was not surprising that at a very early age he should have amused himself by attempts to draw; and he betrayed his genius even sooner than other painters who have attained to eminence. Landseer is often cited as an instance of genius declaring itself in tender years, inasmuch as he produced pencil drawings whose promise was unmistakable before he was six years old.

[1] Henry Robert Morland's other children were: Henry, who, as a boy, ran away to sea, and returning to England, became acquainted with his brother George in the earlier years of his married life; Edward, who also ran away from home, and was never heard of again; Maria, who married William Ward; Jane, whose name is known to us only by reason of the fact that she was one of the witnesses who attested the marriage of her sister at St. Paul's, Hammersmith; and Sophia. James Ward states that "Morland had a younger sister who was a loose character. She was constantly visiting the two families, and was so like my brother's wife that one was constantly mistaken for the other." With regard to this slur on the character of Jane or Sophia Morland, it must be borne in mind that James Ward bore no love for any of the family, and was by no means remarkable for charity of judgment.

George Morland

George Morland when only three, so Blagdon was assured, drew upon dusty tables figures of men and horses which arrested his father's attention ; and his first artistic performance with proper materials showed the parent that his child possessed gifts of no common order. This was a drawing of a gentleman's coach with four horses, and two footmen behind ; it was made with a piece of broken crayon and a black-lead pencil which his father had thrown aside.

It has been affirmed that the child's artistic education was taken in hand before any attempt was made to teach him to read ; and no doubt the father, discerning his gifts, was at pains to direct the efforts with which George amused himself before he was six years old. From the age of four to six he drew pictures, examples of which Henry Robert Morland, with the pardonable pride of a father, showed at the meetings of the Association of Artists in St. Martin's Lane. These drawings, we are told by Hassell, would have "reflected lustre on youths of greater maturity who had even been in the constant habit of studying the arts as a profession." Whatever their merit, there can be no doubt that the admiration with which these precocious endeavours were received by his friends confirmed the father in his intention to cultivate the child's talents and bring him up to follow his own calling.

George would seem to have been a somewhat unattractive child. One day when he was only four years old Benjamin West, the future President of the Royal Academy, called at the house in the Haymarket

to see Mr. Morland about some pictures, the cleaning of which had been entrusted to him. The sole occupant of the studio at the moment was George, attired in a dirty little shirt and nothing else. Mr. West tried to draw him into conversation, but failing to elicit a word in answer, told him he did not believe he had a tongue; whereupon George thrust out his tongue and grinned in the visitor's face. Mr. Morland appearing in time to witness his progeny's behaviour, ordered the child out of the room with a kick, remarking that observation convinced him that George was of a character so remarkable that he would either attain to eminence or the gallows. This anecdote would not be worth repeating from Blagdon's Memoir, but that it shows the blend of shyness and audacity which distinguished George Morland when he arrived at manhood, and led him to shun the society of his equals in favour of that of post-boys, pugilists, and hangers-on less reputable. The life he led during his earlier years, moreover, was well calculated to render a boy awkward and uncertain of himself.

The passion for practical joking which developed in later years showed itself in the harmless pranks he used to play as a child. "One kind of frolic of which he was particularly fond was to draw objects on the floor that he might enjoy a laugh at those who, deceived by their resemblance, might stoop to pick them up. In these attempts he was often so successful as to impose even on his father, who has been frequently alarmed at the sight of what he supposed to be his

most valuable crayons under his feet" (Dawe). He drew a beetle on the hearth so cleverly that his father attempted to crush it; and Blagdon also tells us that a large spider he drew with charcoal on the ceiling of the maids' bedroom was so life-like that his mother tried to sweep it away with a broom when the frightened servants brought her to look at it. When he was about seven years old he would amuse himself by dissecting dead mice, and he acquired such skill in this occupation that he was able to do it without injuring the delicate bones. We need not attribute this peculiar amusement to any prompting of precocious genius to gain an insight into the anatomy of the mouse. If Dawe is correct in saying that George Morland was never allowed such toys and means of amusement as children are usually provided with, the use to which the boy put dead mice is sufficiently explained, though the careful handling bestowed on them may indicate the artistic temperament. The most brilliant dawning genius must weary of drawing and painting, and may well seek distraction in any amusement within reach.

Any education George Morland received was given him at home. Dawe says that he acquired some superficial knowledge of French and Latin, but doubts whether this was bestowed upon him by his father, "tolerable scholar" though he was. It seems much more likely that the boy was indebted to his French mother for any acquaintance he gained with her tongue; the more so because the father often lamented the time he himself had lost in acquiring classical knowledge,

and seemed to consider as wasted every hour his son did not spend at the easel. Holding such opinions, it is probable that Henry Robert Morland confined the instruction he bestowed upon his son to artistic matters.

There is no doubt that the boy was kept very closely at work copying pictures, drawings, and plaster casts, but we question whether Hassell is strictly accurate when he says that George was subjected to "close confinement in an upper room in his father's house, where he was constantly employed in copying—with scarcely a respite allowed for his meals." So rigid was his confinement, according to this authority, that he was cut off entirely from intercourse with boys of his own age, except as regarded a few lads in the neighbourhood, with whom he made friends by stealth, evading his watchful parents. With these friends he used to seek amusement secretly, finding means to do so in his pencil. Collins says that he made a practice, when his father was absent, of drawing pictures which he concealed in the drawer of a large colour-box; and as he could not carry them openly out of the house, he used at night to let down from the studio window the drawer containing sketches to a companion who signalled his presence on the pavement below and took the sketches to sell for their joint benefit. Collins's account of the method of smuggling drawings out of the house is sufficiently circumstantial; he says that George made holes at each corner of the drawer and hung it on strings like a scale for convenience in lowering it

from the window. Dawe denies the truth of the statement altogether, on the somewhat insufficient ground that the boy "had no companions"; though he admits that George painted original compositions in his hours of leisure "to supply himself with pocket-money." A boy who was kept so closely mewed up that he never went out of doors alone, whose only recreation was to walk with his father on Sunday "to view the new buildings in the vicinity of Tottenham Court" (Hassell), would hardly have felt the need of pocket-money or have voluntarily extended his already very prolonged working hours in order to obtain what he never had opportunity of spending. Very little knowledge of boy nature enables us to accept the story told by Collins. As a child, George Morland had "much vivacity of disposition" (Dawe), and had all a boy's love of mischief, as indicated by those instances which have been recorded to show his early skill in drawing; nothing then is more probable than that he, rebelling against the rigours of home discipline, should play truant when he could and smuggle out of the house means to procure cash.

The drawings thus privately sold were subjects, "chiefly amorous, from a great variety of authors in poetry and history" (Dawe); which proves that the boy found time to read numerous poetical and historical works, if study of these did not form part of the education which Hassell states was altogether denied him.

George Morland was only ten years old when his first works were exhibited. These appear in the Royal

BELINDA, BILLET DOUX

Academy Catalogue of 1773 as "sketches"; from Dawe we learn that they were "chalk drawings tinted with crayon, which possessed considerable merit." In 1775 he showed two chalk sketches at the exhibition of the Free Society of Artists, and in the following year no fewer than six rural and figure subjects, described as "stained drawings"; and in 1777, being then fourteen years of age, he showed six pencil sketches and a stained drawing at the exhibition of the Society of Artists. In 1782 he showed no fewer than twenty-five pictures, principally landscapes and scenes of country life, at the exhibitions of the New Society. And thenceforward, until 1789, when he exhibited nothing, he was represented every year at one or other of the exhibitions held by these three bodies.

When about twelve years old he displayed talent for modelling, and exercised it in making models in clay of horses, asses, dogs, and other animals. His neatness of hand was further shown as a model ship-builder. Blagdon mentions his completion of a model frigate which he constructed with great attention to detail, his sole guide being the diagram in an encyclopædia.

When he reached the age of fourteen, in 1777, George was bound apprentice to his father. Collins states that this was done on the advice of the lad's mother, who urged the step lest some of George's new acquaintances should entice him away. The ensuing years were the hardest of his life. Henry Robert Morland, actuated by avarice, vanity, or anxiety for his son's progress, or by all three motives intermingled,

kept him perpetually at work. "His days were devoted to painting, his summer evenings to reading, and those of winter to drawing by lamplight." During this period he painted little from nature; his principal employment was to copy landscapes and other pictures of the Dutch, Flemish, and German schools, also prints after Vernet's sea-pieces, varying these exercises by designing pictures from the wealth of his own imagination. Specific mention is made of the numerous copies he executed of Gainsborough's picture of pigs, and of the same artist's "Fighting Dogs."[1]

Of the latter he made a sketch, and therefrom completed several paintings: an example of the singularly retentive memory which stood him in such good stead in later life. He devoted attention to the study of anatomy, and made numerous drawings of the skeleton and muscles; he also, at a later date, studied George Stubbs's famous work the *Anatomy of the Horse*,[2]

[1] "A Cottage Girl with Young Pigs feeding out of a Pan of Milk" and "Two Shepherd Boys with their Dogs Fighting."

[2] *Anatomy of the Horse.* This work, in eighteen tables and illustrated with twenty-four large engraved plates, is one of the most remarkable proofs of artistic industry in existence. George Stubbs had already made his mark as a horse-painter when he determined to master the anatomy of the animal, then a "sealed book" alike to art and veterinary surgery. Taking up his quarters at a farm-house near Horkstow, Lincolnshire, in 1758, he established a dissecting-room of his own, and proceeded to patiently carry out with his own hands the long and intricate series of dissections and drawings which are represented in the *Anatomy of the Horse.* This tedious and disagreeable task occupied him for eighteen months. When his elaborate drawings were completed he could not find a publisher to give the fruits of his labour to the world, and he was obliged to undertake the engraving of his own plates in his spare time, a task which delayed

copying the plates in Indian ink and mastering the names of the bones and muscles.

He copied from small casts of antique statues, and in this department of his work displayed the wonderful facility which enabled him to work so rapidly in his maturer years. "So just was his eye and remarkable his facility of execution that he began his chalk drawings from plaster casts without previous sketching, and seldom had occasion to alter: consequently he produced them with great rapidity" (Dawe).

Sir Joshua Reynolds at this time was at the zenith of his fame, and the elder Morland showed him examples of his son's work.[1] Sir Joshua was always anxious to encourage rising talent when it came under his notice, and not only did he give George admission to the gallery he had erected in Leicester Square, a privilege he readily accorded to all promising young painters, but lent him works of his own which he wished to copy. The lad, it would seem, found special satisfaction in studying Sir Joshua's paintings, for he

production of the work for six or seven years. It was eventually published by subscription in 1766, and may fairly be said to have marked the beginning of a new era in horse portraiture. Previous to publication of the *Anatomy*, artists had drawn the horse from superficial knowledge. Possession of this work enabled them to master every detail of the animal's structure. George Morland was an admirable judge of horse-flesh, and took infinite pains with his pictures of horses. His respect for George Stubbs was boundless. Hassell says that this artist was "the very god of Morland's idolatry."

[1] Ward says that the intimacy which had existed between Reynolds and the Morlands ceased when Henry Robert Morland failed, Sir Joshua regarding bankruptcy as a great disgrace.

obtained leave from Mr. Angerstein to copy the portrait of Garrick between Tragedy and Comedy.[1]

The pictures, inspired by perusal of poetical and historical works, which George drew in secret and smuggled out of the house to be sold for his own private advantage have been mentioned. He excelled at work of this description ; and having painted a series from Spenser's *Faerie Queene*, his father was so much struck by them that he at once set him to work on similar subjects : he found—even as George had found —that such drawings commanded a ready sale, and accordingly kept him employed on drawings of this character, which he disposed of for his own benefit, as he was entitled to do in his capacity of master.

Hassell says that this kind of work was required of him contrary to the advice of Sir Joshua Reynolds, who had formed a high and just opinion of George Morland's abilities, and would have had him devote his

[1] Hassell states that Mr. Angerstein wished to overlook the work of copying this picture in his house at Blackheath ; that George refused to begin copying at all unless he was promised that nobody should overlook him while at work, and that he should act as he pleased while in the house ; and this promise being given, he resisted all persuasion to meet Mr. Angerstein or his family, preferring to associate with the domestics, sharing their meals in the servants' hall. Dawe absolutely denies the truth of this story, adding, moreover, that George copied the picture not at Blackheath but at Mr. Angerstein's house in the city. In support of Dawe's denial it may be worth noticing that the artist, during the first year or two of his freedom, did not display that dislike to the society of his equals which subsequently became so marked. Furthermore, he appears to have been accompanied by his father to Mr. Angerstein's house ; and it is reasonable to suppose that the paternal authority would have been exercised to make the youth conform to the ordinary rules of social life.

talents to the "grand line of study." Money considerations, we need not doubt, influenced the elder Morland in ignoring Reynolds's advice: he was in a chronic state of impecuniosity: pictures illustrating passages in Gay's Fables and popular ballads, or even political caricatures, were eagerly purchased by the publishers; and accordingly George was required to spend his time and talents on the production of such. There is reason to believe that some hundreds of such pictures were made by the son and sold by the father during the apprenticeship of the former: many were engraved, and the prints sold as readily to the public as the originals to the publishers. This class of work was not at all to the young man's taste; for he would tell sympathetic friends that they should see how he would paint when he became his own master. That he found his father's guidance irksome we can well believe: it is only necessary to compare the freedom and boldness of the painting of his pictures when he was released from his apprenticeship with the careful finish and minute attention to detail which distinguish the father's handiwork. The wide difference between the elder Morland's ideas of art and those of his son is very apparent.

As a young man, George Morland seems to have been of inquiring disposition: whenever he found himself in the company of professional men, he endeavoured to supplement his book-knowledge, which from his wide reading must have been tolerably extensive, with the information he could obtain from men who had practical acquaintance with art and science.

Though shy, Dawe says that "there was something so engaging in his countenance, voice, and manner, which were modest and respectful, that he everywhere excited a prepossession in his favour."

His secluded life having led him to depend much upon his own resources for amusement, he cultivated music; and with a good bass voice, mastery of the violin, piano, and hautboy, he was well able to bear his part in musical society.

Until he was eighteen years of age,[1] George Morland was never allowed to spend an evening outside his parents' house, unless with Philip Dawe, who was articled to Henry Robert Morland. Philip Dawe, father of the biographer, was "the only person with whom his parents would trust him, as they could rely on his not leaving their son till he had seen him safe home." This exceeding care may, of course, have been merely the outcome of the father's anxiety to safeguard his son from the temptations of town life; but on the other hand it is at least permissible to draw the conclusion that George's escapades became known to his parents, and they would not trust him abroad except with somebody upon whom they could depend.

Collins says that he first acquired a taste for drink when quite a lad; that older youths whom he accompanied to and from the Royal Academy schools were in the habit of visiting dram-shops on their way, and induced George to enter with them; and that

[1] Dawe.

SAND CARTING

Signed, 1791

(Size of original picture 18½ × 25 inches.)

thus he was made acquainted with gin, which he "liked very much." The truth of this story may be doubted. In the first place, the register of the Royal Academy schools does not contain George Morland's name until the year 1784, when he was twenty-one years old; proving that if companions did lead him astray they could not have been Academy students on the way to and from the schools. Another and much stronger reason for disbelieving Collins' statement is, there is no evidence to show that George Morland became addicted to drink until some time after his marriage; but, on the contrary, much to show that it was only after marriage did he begin to exceed. It need not be assumed that he was a total abstainer; but it is clear from the evidence, direct and indirect, furnished by his more reliable biographers, that in his younger days he was not in the habit of drinking to excess.

It has been suggested that the strict supervision exercised by his parents may have been an outcome of an early tendency to indulge in drink; but this suggestion is sufficiently disproved by the fact that the system of discipline to which he was subjected began when he was quite a child, and was never relaxed until George Morland was old enough to assert himself.

CHAPTER III

Such was the life led by the artist during his youthful days. He continued his friendship with Philip Dawe, in whom he evidently found a congenial companion. His only recreation, we are told, was a long walk every Sunday with Mr. Dawe, in course of which the two visited the most remarkable places in London and its environs. On these excursions, "his spirits and limbs, freed from their weekly confinement, obeyed the impulse of the moment, and he displayed all the indications of being unaccustomed to the government of himself: wild and void of self-command, his rashness in tempting danger could only be equalled by his awkwardness in extricating himself" (Dawe). This is no more than we should expect of any town-bred youth when he finds himself clear of the streets; and it is to George Morland's credit that his wildness and want of self-command did not lead him into scrapes. We hear nothing in this connection of the taste for spirits, which he might surely have been able to indulge had he so desired. On the contrary, Dawe—by no means a lenient critic—says his tastes were so frugal that a pennyworth of gingerbread

sufficed him for the whole day. So absorbed was he in his rural surroundings that he had no care for anything else.

His powers of observation at this time were only equalled by his extraordinarily retentive memory. Little escaped his eye during a twenty-mile walk, and nothing he noticed was forgotten. He appears never to have found in these Sunday expeditions opportunities for sketching from nature: perhaps the incessant work exacted of him from Monday morning till Saturday night accounts for his disinclination to use pencil and sketch-book on his Sunday walks; but however that may be, he never drew on the spot, depending entirely upon his memory.

So remarkable was this faculty that on one occasion he produced two drawings of a scene which had arrested his notice three months before. With Philip Dawe he had rambled over Blackheath, Shooter's Hill, and Woolwich Warren, returning through Charlton by the Sand-Pits and Hanging Wood, the last a place always admired by Morland as the most romantic spot of any within an equal distance of London. As they passed the Sand-Pits, Morland noticed some men digging and loading their donkey-carts. His drawings of the scene so exactly reproduced it that Mr. Dawe, when he saw them, could hardly believe that they had not been made on the spot.

Two works—"The Angler's Repast" and "A Party Angling"—were doubtless the outcome of scenes noted by George Dawe on these excursions. They were

engraved by William Ward, and published in 1780 by J. R. Smith.

These Sunday walks did not long content George Morland, who was now approaching manhood; he was no longer of an age to be restrained like a child, and began to follow the dictates of his own inclination. He renounced Philip Dawe's society for that of "some favourite mistress," with whom he drove about the town visiting his friends. Dawe remarks that he never attempted to conceal these proceedings, and attributes the open manner of his association with women of the town to his unconsciousness that there was anything irregular in doing so. We find it difficult to believe this: on Dawe's own showing, George Morland's parents had endeavoured to reconcile him to restraint by dinning into his ears lurid tales of the dangers attending fast life in London. He was in the habit of discussing such matters during their Sunday walks, as any two young men are likely to do under similar circumstances; and we may safely conclude that Morland's candour about these early amours was due less to innocence than to indifference to public opinion. Furthermore, we must bear in mind that Morland lived in a licentious age. When he drove out on Sunday with some gay woman he did neither more nor less than other young men were doing; he was "seeing life" after the fashion of the day, and we may question whether the friends he visited with these companions were greatly shocked at his proceedings.

Dawe mentions that one of these women "had the

address nearly to persuade him to marry her"; but having regard to the facility with which the young man bestowed and withdrew his affections a few years later, it seems quite likely that the ardour of wooing was on his side.

George Morland could not have spent all his leisure in this fashion. Inasmuch as he was considered the best horseman at Margate (then a fashionable resort) when he was twenty-one, he must have been in the habit of riding regularly while in his teens. On occasions to which future reference will be made, he seems to have displayed a measure of skill as a jockey only possible to a man who was at home in the saddle.

George Morland's apprenticeship was now drawing towards its end. Whatever Henry Robert Morland's failings in regard to his son's upbringing, it cannot be laid to his charge that he neglected to make opportunities of bringing the boy's genius to the notice of those who might help him in his career. Mr. Gress,[1] drawing-master to the Royal Family, expressed a wish to take him as a pupil; and no less a painter than Romney[2]

[1] John Alexander Gress, or Gresse (1741-94), a Swiss by birth, excelled as a miniature-painter. The Morlands' acquaintance with him may be traced to the fact that he was a member of the Free Society and Incorporated Society of Artists.

[2] George Romney had reached the height of his fame about this time, 1782-84, being regarded as the one rival of Reynolds. It is a striking tribute to the promise George Morland displayed as a portrait-painter that one of the two foremost portrait-painters of the day should have wished to secure him as a pupil. Romney's offer confirms Reynolds's advice given a few years earlier, that the boy should be trained in the "grand line."

offered to take him as an apprentice for three years with a salary of £300 a year.

To these propositions the young man turned a deaf ear; and having regard to the strictness with which he had been kept during the time he was articled to his father, his disinclination to renew the ties of apprenticeship to any one at the time when the freedom he craved was within sight is no matter for surprise.

The bonds of restraint were considerably relaxed when George attained the age of twenty-one, and he continued to reside with his parents in Stephen Street for six months. Although he knew that his work commanded ready sale and had received abundant proof that when he elected to begin life on his own account he would not lack patronage, he hesitated to become his own master. It is reasonable to think that his unwillingness to "stand on his own feet" was the natural result of his upbringing. He had been treated as an irresponsible child, who could not be trusted out of doors alone, until he was eighteen years old, and thus could have acquired none of that independent spirit which enables a young man reared under wiser and more liberal-minded conditions to rely upon himself.

However this may be, the fact remains that George remained at home. It was now (1784) that he entered as a student at the Royal Academy School of Painting, the course then extending to six years. The register reveals no more than his name and the circumstance that he took no prizes; no record has been kept of the attendance of students. Dawe states that he attended

the school on three nights only, but occasionally attended the lectures ; also that the only drawing he ever made at the Academy schools was one from the statue of Meleager.[1]

The slender use he made of the opportunities he sought at the Royal Academy schools was characteristic of him. Having no gift of application, he was averse from steady work of any kind : he gave up the reading with which he had been used to wile away his leisure during apprenticeship ; Dawe doubts if he ever owned a book in his life ; and for a time he neglected the music in which he had formerly found pleasure. He seems to have possessed few interests or resources in himself apart from his easel ; he never took interest in political or other subjects, and would not tolerate a companion who took up a newspaper unless there were something sensational to be read aloud.

According to Dawe, who is more censorious than indulgent towards his hero, George Morland at this period "neglected everything not intimately connected with some immediate and amusing object"—the natural outcome, it may be suggested, of the system of repression to which he had been subjected during his youth.

His favourite haunt was the famous Cheshire Cheese in Russell Court. Here he was in the habit of spending his evenings, and here he made new acquaintances and found at least one old friend in the person of Philip

[1] Meleager, son of Œneus, King of Ætolia, famous in mythology as slayer of the Calydonian boar.

Dawe. We are told that he was obliged to submit to the irksome restraint of keeping the early hours prescribed by his father, and "generally conformed with tolerable regularity" to them; but this obligation lay lightly upon him when in the mood for adventure.

On one occasion he bade good-night to his companions at the Cheshire Cheese about ten o'clock, with the apparent intention of going home. George, however, had other objects in view. With no definite purpose, and, it would seem, acting upon impulse, he took the hoy[1] to Gravesend, arriving about two o'clock next morning. It was, of course, dark, and he had never been at Gravesend before. Not knowing where to seek lodging for the night, he threw in his lot with a couple of total strangers,—one a carpenter, the other a ragged sailor,—and with them, "in the utmost terror," walked five miles of the way towards Chatham. Neither of his companions could have been very attractive, for when they parted Morland was sorely perplexed to decide which of the pair he should accompany. He saw danger in the tools carried by the carpenter, and also in the bludgeon with which the sailor was armed; and as he had no particular destination in view, there was not much to choose between the men. He elected to go with the sailor to Chatham, where they arrived before daylight. They went to a

[1] A hoy was a small vessel, usually rigged like a sloop, used for carrying passengers and luggage from one place to another, particularly on the sea-coast (*Chambers's Cyclopædia*, 4 vols., 1787-1789). There was a regular service of hoys between Southwark and Gravesend.

public-house, and having gained admittance refreshed themselves with purl[1] and gin, afterwards sleeping on benches until dawn.

Morland made friends with his new acquaintance over their drink, and went with him next day for a trip to the North Foreland on a small trading vessel "which according to his account," says Dawe cautiously, "had nearly been wrecked." Returning to Chatham, he spent the night in the same public-house, and next day made his way back to Gravesend, where he arrived with eighteenpence in his pocket, enough to pay his fare to London.

As he rarely failed to do in subsequent adventures, he turned this expedition to account. His habit of gleaning knowledge from people who knew more of a subject than he did was exercised to advantage, and he "brought back such a store of nautical information as astonished the company" at the Cheshire Cheese.

Gradually he began to drift into ways of life which were quite at variance with those early hours upon which his father strove to insist. He had, as has been already mentioned, been taught that London life was beset with dangers, and had arrived at an age when he felt that he must ascertain how much of truth parental teaching contained. "Unrestrained by fear or virtue, he indulged every impulse, insomuch that he would frequent the lowest haunts of vice at all hours of the night, and, what is most extraordinary, without any

[1] Purl was an early morning drink popular in the eastern counties; it consisted of beer or ale warmed, and flavoured with some aromatic herb.

associate ; he seemed to pride himself in doing everything which his parents had represented to him as pernicious, and the more he could throw off his juvenile fears the more he thought himself a man" (Dawe).

Any excitement in the shape of a street brawl attracted him. Once he, with some companions, was arrested by the watch and spent the rest of the night in custody, to be dismissed next morning by the magistrate on the bench. This adventure only furnished him with food for amusement, and he sought for more of the same kind.

It does not appear that Morland was guilty of anything worse than recklessness and folly at this period of his life ; but it was impossible that he could spend his nights in this fashion and do any justice to his art by day. His father's control over him was weakening, and when Morland senior endeavoured to curb his son's love of nocturnal adventure he only succeeded in making him seek means to free himself from the restraints of life at home.

Still he shrank from the risk of depending upon his own unaided exertions. It is possible that he was conscious of his own weakness, and knew that if he started upon an independent career he should neglect work ; it seems also probable that he had not made up his mind to which department of art it would be best to devote himself. As we have seen, he had received great encouragement to apply his talents to portrait-painting ; on the other hand, he knew that he could produce work of a slighter description which com-

manded a ready sale. The event sufficiently proves that his hesitation to leave home was due to timidity about facing the world without the certainty of a livelihood however modest ; for when the chance of making such a livelihood was offered, he embraced the opportunity and quitted his father's house without demur. We shall find reasons for concluding that Morland senior had no ill-will towards his son ; on the contrary, that he continued to regard him with affection : but it must be confessed that evidence to show George in a favourable light as a son is entirely wanting.

CHAPTER IV

MORLAND's practice of employing a friend to sell his drawings has already been mentioned. Dawe says that the dealer, an Irishman living in Drury Lane, purchased them in ignorance of the identity of the artist, and paid a fair price for the pictures; "but no sooner did the purchaser become acquainted with the artist than, discovering his ignorance of the world, he bargained for them at half the former price." The statement bears out the opinion already expressed that George Morland, with all his recklessness in street adventure, was timid and distrustful of himself in business matters; and the treatment to which he, for a time, submitted at the hands of this Irish dealer confirms this view of his character.

None of his biographers mentions the name of the man, and examination of Lowndes' *London Directory* for 1784 does not help us. Drury Lane at this period was principally occupied by dealers in woollen goods and allied commodities. None of the residents is described as a picture-dealer, and none has a distinctively Irish name. Under the circumstances, we must be content to refer to George Morland's new master as the Irish dealer.

CONSTANCY

(*Size of original picture* $11\frac{1}{2} \times 10$ *inches.*)

This man, we are told, used to supervise the work Morland did for him privately while he still lived in Stephen Street; and learning that George was dissatisfied with the restraints of home, would have found little difficulty in persuading him to accept the proposition he made. This was that the artist should take up his residence in quarters provided for him, and there, a free and independent man, exercise his art exclusively for his employer.

George Morland fell into the trap, for it was nothing else; and leaving his father's house, was installed by the Irish dealer in an attic in Martlett's Court, Bow Street, the rent of which was paid for him. He quickly discovered that he had made a change for the worse. He found himself condemned to a state of slavery. Lest he should acquire means of independence, the Irishman paid him just enough to live upon in the humblest fashion; he would let Morland work for none but himself, and, mindful no doubt that the artist when at home had contrived to evade his father's superintendence and work on his own account, was almost continuously at his elbow.

His meals were carried up to him by his employer's boy, and when his dinner was brought, which generally consisted of six-pennyworth of meat from the cook-shop with a pint of beer, he would sometimes venture to ask if he might not have a pennyworth of pudding. He would occasionally solicit for five shillings. "Blood and oons, man!" the Hibernian would reply, "d'ye think I am mad or made of money? There is half-a-crown for you, and you may think yourself very well off with

that: by —— you have not done half-a-crown's worth of work to-day." (Dawe.)

In this condition Morland laboured for some months. Kept remorselessly at work, he painted so large a number of pictures that the Irishman was able to fill a room with them and hold what may be called the first Morland exhibition, for admission to which he charged half-a-crown. "The multitude of his labours," says Dawe, "did not equal their depravity": in fact, all the pictures painted for the Irish dealer are said to have been of a description which "did little credit to artist or employer." Dawe adds, "It is said that many of them were added to the private collection made by the late Lord Grosvenor"; and Mr. Williamson[1] says, "Some of the works which now belong to the Duke of Westminster are said to have been painted at this time."

There is reason to doubt whether Morland painted any works of the character indicated. If there be one quality more conspicuous than another in all the vast number of pictures produced by this artist, it is purity of motive: it is impossible to find one which displays anything but perfect chastity of mind, a circumstance the more noteworthy when we consider the class from which he chose his boon companions and the coarseness of the age in which he lived. If any such pictures ever were painted and were purchased for Lord Grosvenor's collection, they are not to be found there now; the Duke of Westminster, to whom application for informa-

[1] *George Morland: His Life and Works.* By G. C. Williamson, 1904.

tion on this point was made, kindly writes that there is no picture of a depraved character by Morland at Eaton : that the only work by this artist in his possession is a portrait of Richard, Earl Grosvenor.

If, then, George Morland did consent to prostitute his art in the fashion suggested, the bondage to which he submitted at the Irish dealer's hands must have been as repugnant to him as an artist as it undoubtedly was to him as a man ; but we may regard it as unlikely that he did anything of the kind.[1]

There is another point in connection with this passage in his life which justice to his memory requires should be made. We hear nothing of indulgence in drink while he lived in Martlett's Court. Now if this Irish dealer had had any reason to suppose that the artist was addicted to drink, he would not surely have neglected so potent a means of strengthening his hold over him. It seems only reasonable to suppose that had Morland exhibited any craving for liquor, so crafty a man as this employer would have played upon the weakness of his profitable slave for his own advantage. At any rate, no confirmed tippler would have submitted to deprivation of all liquor saving that daily pint of beer, as Morland did for some weeks at least.[2]

[1] It is only proper to add a note from James Ward's MSS. quoted by Miss Frankau. He says : "Morland, whilst under my brother's roof, was chiefly employed in painting obscene pictures, and my brother in engraving them." James Ward's ill-will towards George Morland, as shown in his MSS., is very apparent.

[2] The fact that the Royal Academy Exhibition of this year, 1785, included one painting and six sketches by Morland, described as of 14 Stephen Street,

How long he might have endured being "browbeaten and used like a Turk," to use his own language, if opportunity of escape had not been put in his way, we need not conjecture. But even as he had submitted to the restraints of home until this dealer ensnared him to drudge for himself, so did he endure the drudgery of the Irishman's rule until a new employer offered him work. This was a Mrs. Hill, described as "a lady of fortune," who lived at Margate. How Morland's merits were brought to her notice, and how she obtained his address, we do not know; but from the fact that her letter was an invitation to come and paint portraits of herself and of her friends, it is probable that she heard of him through Reynolds, Romney, or Mr. Gress, each of whom had, as we know, a high opinion of Morland's promise as a portrait-painter.

Here was a chance of escape from the attic in Martlett's Court, and Morland seized it. Keeping his own counsel, he wrung from the Irishman as much money as he could induce that worthy to part with, locked the attic door, and, either with the object of concealing his departure as long as possible or to irritate the employer who was responsible for the rent, and whom he assuredly had no reason to love, carried off the key. Then, hiring a horse, he set out for Margate. This occurred in the summer of 1785. He wrote to Philip Dawe two days after his arrival at

Rathbone Place, suggests that the painter may have been residing with his parents up to the time works were sent in for exhibition in April. If this were the case, his stay in Martlett's Court could not have extended to more than a couple of months.

JUSTICE: OR, THE MERCILESS BAILIFF

(Size of original picture 18 × 13½ *inches.)*

Margate, but omitted to date his letter. A later missive is dated, and enables us to infer that he left London in June or early in July.

At this juncture it may be well to glance at George Morland's personality. He was a man of middle size, and well built, if we may judge from portraits; his forehead was high, "with the frontal veins singularly apparent when under the influence of passion or intense thought"; a somewhat aquiline nose, dark hazel eyes, full and piercing, and well-formed mouth complete the picture. His general demeanour was pleasing, and he quickly made friends among those with whom he was brought in contact. At this period of his life he was something of a dandy. Hassell says that "his dress and appearance were characterised by the most whimsical display of eccentric and even ridiculous habits—finical, fantastical, and grotesque rather than natural, proper, or fashionable, and in the very extreme of foppish puppyism. His head, when ornamented agreeably to his own taste, might properly be said to resemble a *snowball*, to which was attached, as an appendage, a short thick tail not unlike a painter's brush." We may, however, suspect that this biographer rather exaggerates the case: his dandyism, at all events, was not carried so far as to make him ridiculous in the eyes of the people with whom he associated at Margate, for it is very obvious that he quickly won the goodwill of all with whom he came in contact.

Arriving at Margate, he took up his quarters with Mrs. Hill, and wrote to his friends in London that he

was "comfortably settled, and provided with everything he could wish for." It was while he resided with this lady that he addressed to his friend Philip Dawe the first and perhaps the only descriptive letters he ever wrote. George Dawe remarks that the negligence of his disposition is reflected in the inaccuracy of his spelling; but it may be remembered that at this period slipshod spelling was the rule rather than the exception in the letters of persons who had enjoyed much greater educational advantages than fell to the lot of George Morland.

The artist's first letter to his friend Philip Dawe was written from Dover, whither he had ridden to see the country; it contains nothing of any importance. Morland gives his first impressions of Margate, and mentions the probability of his visiting France with Mrs. Hill.

Favourably as his new quarters compared with those he had left in London, his Bohemian instincts were averse from the mild restraints imposed upon him by residence in a lady's house, and he wrote his friends that he did not believe he should remain long in it. Dawe observes that "the irregularity of his conduct entirely frustrated the kind intentions" of Mrs. Hill: but this was hardly a fair way of stating the case; it is clear from Morland's own letter that while he remained with the lady his behaviour was orderly enough, and that when he did leave they parted on excellent terms, Mrs. Hill continuing to show him many attentions, and giving him, in the current phrase,

"the run of the house." It would be much nearer the mark to say that the regularity of Mrs. Hill's establishment frustrated her own kind intentions. Nothing could be clearer than the fact that Morland, with his love of late hours and congenial company, found observance of Mrs. Hill's wishes irksome; though to his credit he did observe them while he stayed with her—witness the remark, "As I do not go out of a night, I have time to do you some more," in the letter transcribed below, which was written while he was in her house. There is much in this letter of interest to the biographer :—

Saturday Night, Margate,
August 13, 1785.

Dawe—Now I have done some little sketches for you; and as I do not go out of a night, I have time to do you some more. I shall be glad if you will answer it [*sic*] as soon as possible, and mention the dimensions more distinct, and if they must be free from any story; for I have an excellent opportunity of drawing some smart women, as there are many about, and there is one of the sweetest creatures in the house I lodge that ever was seen by man. She is upwards of six feet in height, and so extremely handsome that I have fell desperately in love, and, what is charming, I find it returned. She has not been long come from Liverpool, and is but seventeen years of age. . . . I should certainly marry here [her ?], only as I am a great favourite of Mrs. H., she has made me promise to go to Paris this September, and marrying would exclude me entirely from that . . . besides . . . I have a shaking of the hand, and falling off very fast (these are not very comfortable symptoms): I begin to reflect a little now, but hope it is not too late. I have smoked but two pipes since my absence. My house for

smoking is the King's Head Inn in High Street, a good pleasant house—for at high water the sea comes to the very wall of the house, and if you was to fall out of window must surely be drowned; but I seldom use it, by reason the company are so disagreeable, a parcel of old sleepy fellows.

The girl with whom he had fallen "desperately in love" was Jenny, Mrs. Hill's lady's-maid. It is probable that Mrs. Hill discovered Morland's philanderings, for when next we hear of the girl she has left her situation and is living in London with her brother, at whose house Morland calls, with a friend, to see her. Mrs. Hill evidently regarded Morland's tenderness for the girl as a thing to check in the interests of both parties, and sent the maid away.

Jenny's departure from Margate and Morland's departure from Mrs. Hill's seem to have taken place about the same time. When the girl left, the only attraction Mrs. Hill's house possessed for him vanished, as, in his own words, "he could not bear to be stuck up in the society of her old maids"; he therefore brought his stay to an end, and, after a brief visit to London, the chief purpose of which was to see Jenny, he returned to Margate, where he found lodgings in a house part of which was occupied by Mr. Sherborne, a brother of Lord Digby. This gentleman had artistic tastes and was musical; and having heard Morland perform on the violin one evening, he invited him to his rooms to play duets. Morland's happy knack of making friends is referred to by his early biographers, and his possession of what is now called "personal

magnetism" is manifest in this connection. Mr. Sherborne ordered pictures from him, took lessons in drawing, and advanced him money; and though Morland treated him with great discourtesy and ingratitude, Mr. Sherborne continued to court his acquaintance. Morland, according to Dawe's account, got all he could from his friend, and when tired of him shunned his society. The affection would seem to have been all on the one side, since Morland could not, or professed inability to, remember the name of the man who invited him to breakfast every morning! The following letter is worth quoting from Dawe: not only does it shed light on Morland's personal character and tastes at this period, and testifies to the fact that good relations still subsisted between Mrs. Hill and himself, it gives us a glimpse of the life led by young men of leisure at a fashionable seaside resort in George III.'s time:—

Now I will inform you how I amuse myself: first, I get up in the morning after being called several times, 'tis generally about ten o'clock; then I take a gulp of gin, as I have got some made me a present; then I gang me down to breakfast with a young gentleman, some nobleman's brother, but I forget the name. I was to find my own breakfast, or to go and breakfast with Mrs. Hill, but as he invites me, 'tis more convenient to have it in the house. A four o'clock dinner is sent to me; after that comes my hair-dresser; then dress, and go and take a little ride upon the sands, if 'tis a fine day, if not fine, why then I only ride up the town, down Church-field, through Cecil Square, and into the stable again; then I drink tea with my companion and sup at Mrs. Hill's, though these two nights I have not been out of doors, by reason of it being so very stormy.

. . . There is plenty of diversion here for the polite world: such as dancing, coffee houses, bathing houses, playhouses, etc.

About the time he left Mrs. Hill's he learned that the owner of the horse he had hired to carry him to Margate was making serious inquiries about it. With characteristic carelessness he had retained the animal for his daily ride without a thought of returning it. When the owner's inquiries reached him he sent the horse back by a postboy, and his father paid the bill for the hire, £10.

It is to be regretted that Morland did not say more about the work he had come to do. Mrs. Hill, who had a very high opinion of his talent as a portrait-painter, introduced him to her friends and lost no opportunity of pushing his interests. There is no record of the portraits he painted during his stay at Margate, and beyond the fact that he executed one of Lord Loughborough[1] and another of the Master of the Ceremonies we do not know the names of his patrons. He boasted, and apparently with good reason, that he had more business than he could do, and that among the "first connections" at Margate. He acknowledged that Mrs. Hill's recommendations stood him in excellent stead, but we need not doubt that he owed his success to his own abilities.

It would appear that George Morland first acquired a taste for drink while at Margate: that morning

[1] Dawe refers to him as "Mr. Wedderburn, since Lord Loughborough"; but Mr. Alexander Wedderburn was raised to the peerage in 1780, and Morland's portrait of him was painted in 1785.

THE PLEDGE OF LOVE

"gulp of gin" to which he refers in the letter quoted does not accord with habits of strict sobriety, and he told his friends that he had spoilt the Master of the Ceremonies' embroidered coat by placing a candle on it while he was intoxicated. Nevertheless, these lapses could only have been occasional. After he left Mrs. Hill's house he was able to go his own way, and we trace in the way he chose the first indication of that taste for low society which distinguished him in later life. We cannot, however, doubt that at this period of his career he regarded it as a frolic to visit public-houses with his violin, and play or sing to the company he might find there.[1] His preference for the companionship of his social inferiors had certainly not developed when he was at Margate, for he writes to Dawe (22nd October) expressing the conviction that "many gentlemen would give my acquaintance up" if he married Mrs. Hill's maid. As he was still in love with the girl, the remark furnishes ample proof that at this time Morland enjoyed and appreciated the friendship of men of good social position, and was loth to risk the loss of it even for the sake of the woman he loved.

[1] Dawe.

CHAPTER V

Our next glimpse of George Morland's life at Margate is obtained from a letter to his friend Philip Dawe. In this he describes his experiences as an amateur jockey, and gives a sufficiently graphic picture of the turbulent character of the mob brought together by an eighteenth-century race-meeting. Morland's account of the proceedings is characteristic: he mentions neither the names of the men for whom he rode nor those of the horses; and as neither the *Racing Calendar* nor contemporary local newspapers contain reference to the meetings it is impossible to supplement the artist's own account. Such particulars, after all, are of no great moment; the chief interest of this letter lies in the proof it furnishes that Morland's earlier life was not one of such rigid confinement as some biographers have assumed:—

You must know I have commenced a new business of jockey to the races: I was sent for to Mount Pleasant [1] by the gentlemen of the turf to ride a racer for the silver cup, as I am

[1] Mount Pleasant, or King William's Mount, lies to the east of Minster, which is five miles south-west of Margate.

thought to be the best horseman here. I went there and was weighed, and afterwards dressed in the tight striped jacket and jockey's cap, and lifted on the horse, led to the start, placed in the rank and file: three parts of the people out of four laid great bets that I should win the cup, etc. Then the drums beat and we started: 'twas a four mile heat and the first three miles I could not keep the horse behind them, being so spirited an animal; by that means he soon exhausted himself and I soon had the mortification to see them come galloping past me hissing and laughing, whilst I was spurring his guts out. A mob of horsemen then gathered round, telling me I could not ride, which is always the way if you lose the heat; they began at last to use their whips, and finding I could not get away, I directly pulled off my jacket, laid hold of the bridle, and offered battle to the man who began first, though he was big enough to eat me: several gentlemen rode in, and all the mob turned over to me, and I was led away in triumph with shouts. But however I did not fare near so well at Margate races, and was very near being killed: I rode for a gentleman and won the heat so completely, that when I came into the starting-post, the other horses were near half a mile behind me, upon which near four hundred sailors, smugglers, fishermen, etc., set upon me with sticks, stones, waggoner's whips, fists, etc., and one man, an innkeeper here, took me by the thigh and pulled me off the horse: I could not defend myself: the sounds I heard all where; Kill him! Strip him! Throw him in the sea! Cut off his large tail! and a hundred other sentences rather worse than the first. I got from them once, and ran into the booth: some men threw me out amongst the mob again and I was then worse off than ever: Michiner rode in to me, dismounted and took me up in his arms, half beat to pieces, kept crying to the mob to keep back, and that his name was Michiner and he would notice them: at last a party of light horsemen and several gentlemen and their servants, some post-

boys, hairdressers, bakers, and several other people I knew armed themselves with sticks, etc., and ran in to my assistance, and brought me a horse, though the mob pressed so hard 'twas long before I could mount.

Morland was not the man to put up tamely with such maltreatment. Despite the mauling he had suffered on the race-course, he went the same evening to the inn he affected, the King's Head, and met there "many of my bloods and bucks." After discussion concerning the reason for the violence of the mob, and concluding that "a parcel of blackguards who had been laying sixpences and shillings against Morland's mount wanted to make it appear 'twas an unfair start," the assembly drank three crowns' worth of punch and "then marched out to meet them, or some, if possible." First they visited a fishing house and found so many roughs there that though the members of the party were armed they were put to flight. A sailor pursued the artist and caught him by the collar, threatening vengeance. Fortunately for himself, Morland was armed with a sword-cane, which the sailor did not detect. Morland found means to draw it, and had very nearly run him through when his companions came up and the sailor "got his gruel." The remainder of this night's campaign was more successful : the innkeeper who had dragged Morland off his horse was found, and "he humbly begged pardon, as did most of the rest." The artist was advised to take legal proceedings against "one savage fellow who is a sore pest to this town," and he entered an action accordingly ; but of this we

WINTER : CATTLE

Signed, undated

(*Size of original picture* $11\frac{3}{4} \times 14\frac{3}{4}$ *inches.*

hear no more, and it is probable that Morland, with his usual indifference, let the matter drop.

He was still engaged to Jenny, Mrs. Hill's lady's-maid ; he received letters from her by every post, and at the time of the race-meeting wrote to Philip Dawe, "I shall be joined in three weeks : don't say anything about the marriage." There is no date to this letter, but on the 22nd October his resolve to marry was weakening ; he had begun to ask himself whether the step would be judicious, and whether he could make the sacrifices such a union would involve. He was just about to start on the long-projected trip to France with Mrs. Hill, and the letter which follows seems to indicate the half-formed intention to avoid London on his return, with the object of breaking off with the girl.

After reference to a sketch from Voltaire, which he says was made in the hour and a half at his disposal to do that and answer a letter just received from Dawe, he continues :—

We are just ready to set off [from Margate] to Dover, and get there by tea-time, and set off for Calais at half-past ten o'clock to-morrow morning on board the packet. As for Jenny, *but however say nothing about that to anybody* : I do not know what to do about it : if I marry her I am undone, by reason Mrs. Hill must find it out, it cannot be avoided, her acquaintances in London would inform her of it in France, she would then throw me aside : besides, many gentlemen would give my acquaintance up if I perform my promise with her, and which, as I certainly like her *better than any other*, I am determined to perform after my arrival in London *if that should*

ever happen. I might marry a lady rather in years, with money, which I only got off by declaring my aversion to the matrimonial state.

Indecision could hardly be shown more clearly than Morland shows it in the foregoing passage. The rest of the letter is worth quoting as a picture of the manners of the time :—

Last Monday week, almost everybody in Margate was drunk, by reason of the Free Masons' Meeting and fox-hunt, and all my male sitters disappointed me : some sent me word they were engaged : some not very well : others could not get their hair dressed, but I found it was one general disorder : this was next morning. I shall be able to make [paint] many dresses in France, as we are going to a town of more resort than Paris, considering 'tis so little away from Calais : there are six hundred English families in it already : I shall make many drawings of their inns, etc. The theatres come on very well : there will soon be three : I went to see the Duenna with the Medley a pantomime : very fine scenery and dress, with a tolerable band of music, and the houses crowded every night they perform. I have just had two tokens of remembrance sent to me : one a fine gold pin ; the other a handsome pocket-book, with a silver lock and full of instruments : and t'other day a remarkable fine patent watch-chain worth about two guineas, a fine silver pencil-case, and hiding purse, and several dollars.

Remember me to Congress,[1] and if I ever should come back again I shall have the pleasure of smoking a pipe—but for reasons, am afraid that will never happen ; farewell, remember me to them.

So ends the first part of Morland's stay at Margate.

[1] A smoking club which met at the Cheshire Cheese.

It had been in one respect at least an important period of his life. He certainly began it in a situation of some dependence ; but it was a situation which enabled him to discover that he could dispense with assistance and stand on his own feet. He felt this after he had been with Mrs. Hill, for when he came up to London to see Jenny he "surprised his old companions at the Cheshire Cheese by entering the room shaking a purse of guineas, and boasting that he could get as many as he pleased" (Dawe). He had learned his own powers and had realised his independence ; and grateful must the sense have been to him after the bondage of home and the slavery to which he had submitted at the hands of the Drury Lane dealer.

By far the greater part of his time at Margate seems to have been occupied by painting portraits ; and there can be no doubt that had his preference lain in this direction he must have made his mark as one of the first portrait-painters of his day. There are in existence, however, works from his easel of the imaginative class, painted at this period. Three of these would seem to have been inspired by his affection for Jenny : "How Sweet the Love that Meets Return," "Love and Constancy Rewarded," and "The Lass of Livingstone." The first and third were engraved in stipple, and published by T. Gaugain ; the second was engraved in mezzotint and in aquatint by Philip Dawe, and published by W. Hinton. It was possibly the popularity which these works attained, through engraving, that led the artist to abandon portrait-painting in

favour of a class of work which appealed to a wider public.

Of the life George Morland led at Margate there is little more to be said: he associated, for the most part, with people of good social standing, with whom his work as a portrait-painter brought him in contact. He used to visit public-houses at night, and it is certain that he exceeded on occasion—witness the remark in his letter of 13th August 1785 to Philip Dawe: "I have a shaking of the hand. . . . I begin to reflect a little now, but hope it is not too late"; also that morning "gulp of gin" and the mishap with the Master of Ceremonies' coat. But on the whole the picture of George Morland we can piece together from his letters is not an unpleasing one. It is that of a high-spirited young man enjoying life after the fashion of his fellows, earning the while enough money to keep himself in comfort; esteemed for his abilities and popular for his personal characteristics. The atmosphere of the society in which he lived is suggested in that passage of his letter to Philip Dawe which explains why all his male sitters disappointed him on a certain occasion,—almost everybody in Margate was drunk: the artist himself, let it be noted, was one of the few exceptions. It is ridiculous to argue that because he was impatient of "the society of Mrs. Hill's old maids" he disliked that of all respectable people; but enough has already been said on this point to disprove the suggestion of Hassell that he gave up portrait-painting because "the society of fashionable ladies or

CAROLINE OF LICHTFELD

gentlemen of polished manners was . . . an object of supreme abhorrence," which made every sitting a matter of "extreme disgust" to him.

We next find Morland with Mrs. Hill at St. Omer, which at this period was inhabited by a considerable English colony. He writes to Philip Dawe giving a vivid description of the discomforts of the rough crossing from Dover to Calais; which crossing, it is interesting to observe, was "the most amazing quick passage known these twelve years, 'twas no longer than one hour and thirty-two minutes from Pier to Pier." Their first business on arriving at the Hôtel d'Angleterre was to get dry after being drenched on board the packet. Modern travellers may be interested to know that although the boat arrived at Calais about half-past two, they had supper and tea, and "sat up till they sent our things from the Custom House, and then the fille de chambre lit me up to bed."

Next morning they set out in a coach and four to St. Omer, where they arrived soon after three o'clock. Mrs. Hill had apartments "at the house of M. Petit, Marchand de Bois, Rue de Commandant vis-à-vis l'hôtel novel d'Angleterre"; but Morland starts out after dinner to look for hotels, which he found "in great plenty." He found many Margate friends in the town, and was gratified to learn that the reputation he had made had preceded him. He writes:—

I have very pressing invitations to stay and paint portraits by many gentlemen and marquisses here: and there are already upwards of six hundred English families, besides many more

daily coming, all people of fortune : upon which I have promised to return as soon as possible,[1] and I have already many commissions to bring with me from England.

Morland was a man of impulse, prone to let the feeling of the moment run away with him. He was about to leave St. Omer for Calais (by the barge which went twice a week), and expresses his intention on reaching England to come to London and give "Congress some sort of a treat for supper," as when he returned to France it was doubtful if he ever came to England again. France he found "such a delightful country ; no danger of robbing, and travelling very cheap ; and a person may live very well for thirty pounds per annum, and many have not more." Another advantage of residence in France appealed to him, namely, the cheapness of clothes : "I bought a fine satin waistcoat yesterday for a quarter price of what it would have cost in London ; leathern breeches are only half a guinea per pair, shoes three shillings, cotton stockings half a crown, worsted stockings are dear and very bad."

His letters show that he was keenly interested in all he saw during his brief stay in France, and his letters are both graphic and entertaining ; but for some reason or another he went no farther than St. Omer, even omitting to carry out the project of making a

[1] It is worth pointing out that this statement goes to disprove that made by Blagdon in connection with the artist's stay at Margate : to effect that he neglected his work, that his employers were unable to obtain the portraits on which they had advanced money, and retired in disgust leaving him to return to London with empty pockets and a large cargo of unfinished canvases.

day's trip to Lille. After staying only a few days at St. Omer, he returned to Margate ; and there, neglectful of the patrons at St. Omer whose portraits he had promised to paint on his return, careless of the "many commissions" he had undertaken to transact in England, and forgetful of the charms of residence in France which had caused him to doubt whether he should ever live again in England, he settled down for the winter. And, it may be added, never left his native land again.

Dawe attributes his sudden return to impatience at absence from his customary companions and entertainments ; but Morland must have known that now the Margate season was over, neither companions nor entertainments were to be found at that resort. In this connection it may be observed that from the time of his return to England early in November 1785, he appears to have completely severed acquaintance with Mrs. Hill and his friends of the Margate season. The only one of whom we hear again is Mr. Sherborne, who, Dawe tells us, called upon Morland senior in order to leave an invitation for George to go and see him. This invitation was ignored : it was a particularly ungraceful piece of neglect on the artist's part, as he owed Mr. Sherborne money, and that gentleman, in seeking to renew acquaintance, had begged him to dismiss the recollection of his borrowing transactions altogether.

CHAPTER VI

In the spring or early summer of 1786 George Morland left Margate and returned to London.[1] He was tired of portrait-painting, a department of art he took up solely, it would seem, because Mrs. Hill's invitation to paint portraits offered opportunity of escape from the slavery of Martlett's Court; and, his connection with the lady at an end, he could go his own way.

His father and mother were still living at 14 Stephen Street, Tottenham Court Road, and when George returned to London he lived occasionally with them, "depending for subsistence upon adventitious employment" (Dawe). One picture from his easel was exhibited at the Royal Academy of 1786, namely, "The Flowery Banks of Shannon," and the address given is that of his father.

His indecision concerning Jenny remained: his first impulse on his return was to carry out his promise to marry her, and, it is stated, he went so far as to have the banns published.[2] But as the prospect of

[1] Dawe states that Morland's Margate trip (which included the visit to France) lasted "about a year."

[2] Evidence of publication cannot be found.

marriage drew nearer, he liked it less ; he began "to reflect seriously on the obstacles to his happiness, and so insurmountable did they appear, that he was in great trouble to avoid the intended match." He had not the hardihood to withdraw frankly from an engagement which had now endured for nearly a year, so had recourse to deceit. He took a friend into confidence, and the friend undertook to help him out of the difficulty ; between them they arranged that the brother with whom the girl was living should be warned that George's health was very indifferent and his circumstances equally undesirable,—which latter, at the time, was no doubt true enough,—but that Morland was willing to carry out his undertaking if these objections should be overlooked. By a coincidence which, let us hope, was undesigned, the friend made his call upon Jenny's brother the day on which Morland had intended to see the girl and settle the date for their wedding. He told his story ; stated that George was waiting at Gray's Inn Coffee-house ready to adhere to his engagement ; and added, as if it were his own opinion, that the marriage should not be allowed to take place, for the girl would be thrown away upon Morland. The scheme succeeded better than it deserved : the brother went at once to the Coffee-house, and told Morland what he thought of his conduct ; and the matter was at an end.

He was clearly a youth very susceptible to female charms. Hardly had he freed himself from his engagement to Jenny than he bestowed his affections

upon another woman in the same rank of life. This time his choice was a servant girl of whom we know no more than the fact that her father was a tailor ; he professed his determination to marry her, and persuaded a friend to go with him to the father in order to procure his consent. The friend accompanied him, but with a different purpose, as during their walk to the tailor's abode he used all his eloquence to dissuade Morland from his intention. The artist remained deaf to his friend's arguments until they were actually at the tailor's door. Then George's moral courage failed him : diffidence did what his friend's reasoning could not do ; shrinking from the interview, he admitted that his companion's view was right ; he went no farther than the tailor's doorstep, and came away saying he should think no more of the girl.

Dawe says it was about this time that George Morland became acquainted with William Ward. The famous engraver may, however, have known something of the young artist, for he had engraved "The Angler's Repast" six years earlier, in 1780. The Wards lived at Kensal Green,[1] at that time a country hamlet far outside London. George became a frequent visitor at their house, and before long took lodgings with the family—consisting of William, his mother, and two sisters. He proved a very agreeable guest : even

[1] In the marriage register of St. Paul's, Hammersmith, George Morland and his bride, and William Ward and his bride, Maria Morland, are in each case described as "of this hamlet." This description is explained by the fact that part of the straggling village of Kensal Green was in the parish of Hammersmith and part in that of Paddington.

THE EFFECTS OF YOUTHFUL EXTRAVAGANCE AND IDLENESS

(Size of original picture 20½ × 24½ inches.)

James Ward admits that he was "very good-natured, pleasant, and lively." When his youthful spirits ran high, William Ward used to say it was only the fire of genius, and when married he would settle down into a fine character. "But he did not," adds J. Ward; and with gloomy self-complacency he remarks that Morland's drinking propensities caused him (J. Ward) to shun liquor throughout his life.

Settled at Kensal Green, Morland applied himself to work in earnest, stimulated, we may assume, by the encouragement of William Ward or that of Miss Ward; and if some of the pictures he painted at this time afford any indication of the trend of his thoughts, he intended to turn over a new leaf and devote himself seriously to his profession. The first pictures he produced while lodging with the Wards were two small canvases entitled "The Idle Mechanic" and "The Industrious Mechanic"; these were followed by "The Idle Laundress" and "The Industrious Cottager." A moral lesson such as that conveyed by these pairs of pictures, occasionally appears in the painter's earlier works; but, apart from that quality, these may be regarded as the first of that series of subjects of the homely and domestic school in which he excelled.

Passing reference was made above to the possible encouragement given Morland by Miss Ward. Ann Ward, according to contemporary biographers, was a very beautiful girl, and the impressionable artist speedily fell in love with her. The young couple could have

biographer says "no man gave fairer promises of remaining a good husband and a prudent artist."

Mrs. Morland's health rendering a country residence desirable, the pair left Great Portland Street and moved to Camden Town, then well outside London: here they established themselves in a small house with a garden in Pleasant Passage, "at the back of Mother Black Cap's." About this time Morland was making twelve guineas a week.[1]

Before we trace farther the story of the artist's career—now more than half over, for he was in his twenty-fourth year when he married—it is only just to call the reader's attention to the fact that we have so far heard very little concerning his drinking propensities. With occasional lapses at Margate, where he lived in what we should nowadays call a "fast" set, he was a temperate man enough. His relations with his wife during the earlier days of their married life were of the happiest, he was working hard, and was beginning to lay the foundations of his subsequent fame.

Attention is drawn to the nature of his record at this point, because we have now arrived at the stage of his career when he began to seek the society of dissolute companions, and to acquire the habit, if not of intemperance, at least of drinking.

Before we approach the brief, but brilliant, period of his success and subsequent fall, it is necessary to lay stress upon a trait in the artist's character, and in

[1] Dawe.

connection therewith to the heavy disappointment he sustained in 1787, apparently about twelve months after his marriage, while living in Pleasant Passage.

George Morland was an ardent lover of children : we have the assurances of his contemporaries as to this—Hassell observes that he was always remarkably affable with children—and, in the absence of such assurances, his pictures of child life would sufficiently prove his affection ; for he painted them with the sympathy and understanding that can be derived only from genuine love of childhood.

When painting his juvenile subjects, he would invite the children of the neighbourhood to play about his room, and made sketches of them whenever any interesting situations occurred ; justly observing that to take them thus, in their unconscious moments, is the best mode of studying their peculiar attitudes, and to catch a thousand various graces, of which it is impossible to conceive a perfect idea in any other way : grown persons may be placed in appropriate postures, but with children this is not practicable. The writer has in his possession one of Morland's sketch-books, containing several of these studies of childhood. They are touched with his wonted spirit, and form a sort of middle style between his laboured minuteness while with his father, and the looseness of his later drawings. (Dawe.)

Children always delighted in Morland's society, and he was never happier than when in theirs. The following passage is from a letter[1] written about him while

[1] Quoted by Mr. C. G. Williamson (*George Morland*, Bell, 1904). The names of writer and recipient are not given.

he was living at Enderby, about six miles from Leicester, in 1790 or 1791.

The artist was to be seen—

> Seated on the floor of a large barn, surrounded by about a dozen children and a score of animals—fowls, pigeons, and ducks were close about him—he was fondling two rabbits, one guinea-pig, and half-a-dozen tiny puppies at the same moment: a young foal had hold of his hat, and a calf was nibbling at his foot; while with one hand he was striving on a bit of rough cardboard to make some sketches of the creatures about him, with the other he was patting all his companions; and while all this was going on was striving to interest the children with a fairy tale.

The reason for noticing here this trait in Morland's character is that the incident which occurred during his residence in Pleasant Passage was one which must have had influence in his future career. To put it in a few words, Mrs. Morland was delivered of a still-born son; and her husband learned that another effort of maternity would gravely imperil her life. The loss of his child was a terrible grief to a man of his temperament; but time would no doubt have softened the sorrow. To so devoted a lover of children the knowledge that he could never hope to be a father must have been a shock greater and far more lasting than that caused by the loss of the child which did not survive birth. And perhaps there is significance in the fact that Morland's endeavours to find distraction away from his home date from this time.

His practice of finding subjects for pictures from

THE DIPPING WELL

Signed, undated

(*Size of original picture* $14\frac{1}{2} \times 11\frac{1}{2}$ *inches.*)

events in his own life is exemplified in this connection. In 1787 he painted "The First Pledge of Love," a nurse presenting an infant to a young man in riding-dress : in the background is the mother sitting up in bed. This work, which may fairly be regarded as the pictorial reflection of the artist's hopes, was engraved by William Ward, and published in January 1788 by T. Prattent.

He became restless, and ceased to work as industriously as he had done since his marriage. The stage coaches from London to Hampstead, Highgate, and Barnet ran close by his door, and he used to amuse himself by taking the box-seat next the driver and travelling up and down the road. This was the commencement of his acquaintance with coachmen, postboys, and similar characters. Acquaintances of this kind increased, and about the same time the painter began to spend his evenings at the public-houses in the neighbourhood.

We need not picture him loafing in bars and drinking more than was good for him. There is much reason to believe that Collins is right in attributing development of the habit to his love of music : "singing clubs of the genteel kind were then much more in vogue than now, where several of the players resorted ; which societies were generally composed of persons whose means were adequate to recompense the professional singers at their benefits." To such entertainments Morland went often, remaining late and making new acquaintances with his usual facility.

His wife began to suffer from neglect. He had found, to his disappointment, that though she had an uncommonly sweet voice and a correct ear she cared nothing for music. He bought a piano, and tried to persuade her to learn to play ; but she lacked inclination, and could not or would not share his chief pleasure with him. Collins, remarking on her lack of musical instinct, hints that she cared more for dress than anything else, and refers to "domestic jarring" as a cause which contributed to make him seek distraction away from home.

Morland was now getting on in the world, and the cottage in Pleasant Passage was too small for him. Accordingly he sought a larger dwelling, and found one in No. 9 Warren Place, Camden Town : it was a new house, and was in some details unfinished. To this residence he moved in 1787, and when established there was guilty of what Collins not unjustly calls "an act of stupid folly, more closely bordering on idiotism than any other in the whole catalogue of his errors." He took into his house a friend named Irwin. Dawe describes Irwin as "a young man of genteel manners, . . . of a gay disposition, and willing to go where and do what Morland pleased." Collins says that the friend[1] thus taken into the house "was not remarkable for his conversation or judgement, being as wholly ignorant of the arts as he was destitute of either wit or humour," and states that he made it his business to trade upon Morland's carelessness in money matters

[1] Collins omits the name, but the reference to Irwin is obvious.

for his own profit. The service expected of him[1] was to sell Morland's pictures to the dealers, receiving a share of the proceeds, as well as board and lodging, for doing so. Until he formed his friendship with Irwin, the painter had conducted his own transactions with the art publishers; but he had the greatest dislike to being his own salesman. Either from bashfulness or indolence, says Dawe, he could never bear to offer his own works for sale, and would rather take a quarter of what he might have obtained than submit to that necessity. Irwin had no disinclination to act in the capacity of broker, and had no scruple in making it exceedingly profitable. Dawe enumerates thirty-six works, the greater number of which Irwin bought for seven guineas each, and, carrying them to Mr. J. R. Smith the publisher in King Street, Covent Garden, sold for fifteen guineas each. Collins maintains that Morland was ignorant of the profit Irwin made on these transactions; but the knowledge of the artist's character we gain from his biographers points to the belief that he was fully aware of the advantages reaped by his friend. His remarkable carelessness in money matters —which probably was the real secret of his dislike to selling his own pictures—was shown by his manner of receiving the caution that Irwin was obtaining more than twice the sum he paid. He dismissed the

[1] Like other associates of the painter, he acted as model on occasion. Hassell says that the recruit and recruiting sergeant in "Enlisting a Recruit" are portraits of Irwin. On the wall of the cottage outside which the party is represented hangs a board bearing in bold characters the words "Cumberland House, D. Irwin from Carlisle."

matter with a laugh : he had enough for the needs of the hour, and there his interest in money affairs began and ended.

Irwin played upon this indifference, but sometimes overreached himself. He used to obtain, on occasion, from his brother, a man of property, nearly the full price of pictures in advance, and Morland was never in a hurry to finish a work for which he had thus been paid : indeed it appears that there was often much difficulty in persuading him to complete his undertaking at all. Dealers who had advanced money on pictures to be painted were sometimes obliged to take them unfinished and place them in the hands of other artists to be completed.

There seems no doubt that while Irwin was an inmate of the house in Warren Place, Morland drank more than was good for him, though his splendid constitution and active habits enabled him to throw off the effects. Irwin seriously injured his health by trying to keep pace with him : when he died, at the age of five-and-twenty, Morland is said to have referred to him as "the first man he had killed."

CHILDREN PLAYING AT SOLDIERS

(*Size of original picture* 28 × 35 *inches.*)

CHAPTER VII

It was during his residence at Warren Place that Morland turned his attention to the production of those pictures of child-life which, through the medium of the engraver's art, attained such immense popularity and contributed so greatly to the establishment of his reputation. He had made one essay in this direction while still apprenticed to his father in his "Children Nutting," which was engraved in mezzotint by E. Dayes, and was originally published in 1783 by J. R. Smith. He evidently did not repeat the experiment until the year 1788. There had grown up about this time a great demand among the publishers for prints dealing with juvenile subjects, occasioned by the success of those painted by Bigg[1]; and Morland was induced to try his hand on works of this description.

The first of the series was "Children playing Blind Man's Buff." An agent of Mr. J. R. Smith, the art

[1] William Redmore Bigg (1755-1828) excelled as a painter of children. His first work of this description, "Schoolboys giving Charity to a Blind Man," was exhibited in 1778, and this was followed by others of a similar character. These works were reproduced by the ablest engravers of the time, and achieved much popularity. Bigg became A.R.A. in 1787, and was elected R.A. in 1814.

publisher who had issued the prints of the first picture by Morland which was engraved,[1] and kept an eye on the painter throughout his career, happened to call while the unfinished canvas was on the easel, and reported upon it to Mr. Smith in such glowing terms that his employer at once offered twelve guineas as soon as Morland should have completed the work. This sum was much more than Morland had expected,[2] and the prospect of receiving so large an amount in hard cash exhilarated him in such a degree that he promised his servant-companion, Brooks, to drink twelve glasses of gin with him on receipt of the money. He finished the picture, and sent it to King Street; and hardly had Mr. Smith's messenger brought the money than Morland "threw open the windows and, with his companion Brooks, gave three cheers, then set off to the public-house, where they piously performed their engagement" (Dawe).[3]

These pictures of child-life are included in the list of those which are enumerated by Dawe as having been sold for the most part at seven guineas to Irwin, who passed them on to the publisher at fifteen. They are as follows:—

[1] "The Angler's Repast," engraved by William Ward, 1780.

[2] As an example of the price Morland sometimes received for a picture, his work "The Mad Bull" may be cited. "This," says Dawe, "he with difficulty sold for half a guinea, and within six months it was resold for five guineas." "The Mad Bull" was engraved by R. Dodd, and published in 1787 by P. C. Cornman.

[3] This incident lends some colour to James Ward's assertion that it was success that wrought Morland's undoing. He says: "His sudden reputation was more than he could bear, and he took to drinking."

"Children playing at Blind Man's Buff"—"Children playing at Soldiers"—"Children Nutting"—"Children Bird's-nesting"—"Juvenile Navigators"—"Boys Bathing"—"Boys Robbing the Orchard"—"Boys Skating"—"Gathering Butter-flowers"—"The Kite Entangled"—"Gathering Blackberries"—"Angling"—"The Snowball"—"Selling Guinea-Pigs"—"Dancing Dogs."

These were engraved by different hands, William Ward being entrusted with many of them, and were published by J. R. Smith during the years 1788-90. Their success was great and lasting.

Before going farther, it is necessary to say a few words concerning Morland's servant-companion, Brooks, to whom reference was made above. This man's appearance has been made familiar to us by his portrait in "The Sportsman's Return." Brooks is represented as a big, red-faced, jovial-looking man in a cobbler's stall at an inn door: he was a shoemaker by trade. How Morland first became acquainted with him does not appear; but Morland never found difficulty in making friends with any one, and the fact that Brooks plied his calling, as was the usage in those days, in a stall placed, for the convenience of wayfaring customers, by the door of some inn, perhaps sufficiently explains the acquaintance. However this may be, Brooks became an inmate of the house in Warren Place as Morland's companion and general factotum. There can be no doubt that the man was not a reputable character; but if he made his intimacy with Morland profitable to himself, it is only fair to say that

when Morland became involved in difficulties Brooks more than once rendered useful service in aiding his escape from importunate creditors.

He entered the artist's service at the time when Irwin was exploiting Morland so much to his own personal gain ; and each recognising in the other a rival in the confidence of their employer, the situation soon became strained. It could not well be otherwise : Irwin, though not a very estimable character, was not of fibre sufficiently coarse to make a friend of such a person as the shoemaker, and the favour Morland transferred to Brooks aroused his jealousy. How long this curiously mixed company lived together it is impossible to say, but the arrangement appears to have continued for some few months at least. Morland had an unfortunate propensity for quarrelling with his associates, and his quarrels with Irwin had been frequent. They became more frequent and more violent after Brooks gained a footing in the house, as the new-comer was at pains to foment disputes with the object of driving Irwin away : a purpose he eventually accomplished.

It was in 1787[1] that Morland undertook the only public office he ever held—one for which he was peculiarly unfitted both by disposition and habit. A friend of his having been elected Head Borough (*i.e.* Head Constable) for the St. Pancras Ward[2] in the

[1] *Presentments of Constables to the Middlesex Grand Jury*, 1785-1815. K.B. Miscel., Public Record Office.

[2] London at this period was divided for police purposes into four divisions, each under a High Constable. These divisions were subdivided into twenty-six wards, and the wards into precincts, in each whereof was a

BOYS ROBBING AN ORCHARD

(*Size of original picture* 27 × 35 *inches.*)

Holborn Division, Morland took it into his head to relieve him of the office. Collins says he was so anxious to obtain the appointment that he gave the friend five guineas and a supper for four or five friends, to assign the duty to him. He said nothing of his purpose until he had been sworn in, knowing that his relatives would try and dissuade him, as well they might in view of his passion for practical joking,[1] to say nothing of the hindrance to his work the constableship would necessarily entail.

Morland had his own motive in undertaking the office, according to Collins. Some of the publicans in his neighbourhood had incurred his displeasure, and as Head Borough he had it in his power to revenge himself. The duties of the office were very various, as we learn from the MS. reports to the Grand Jury, preserved in the Public Record Office. The Head Borough was required, among other tasks, to provide

constable. The St. Pancras Ward was policed by a Head Borough and eight petty constables. "Such as are chosen into the office are obliged to place the King's Arms and the Arms of the City over their doors . . . that they may be the more easily found when wanted" (*Chambers's Cyclopædia*).

[1] Dawe gives an example of the "frolics" in which Morland indulged. Returning home from London at two or three in the morning, he overtook a patrol, and to "try the man's courage" or, far more probably, for the fun of giving the man a fright, discharged his pistol close to his ear and ran off. The watchman pursued him with fixed bayonet, and brought him to a halt with a threat to fire. Whether this incident occurred during Morland's tenure of the Head Boroughship is not clear; but inasmuch as, "having carried his joke as far as he durst, he laughed, and disclosed his name," it would seem as though the trick had been played on a man who was one of his subordinates for the time being. Otherwise, disclosure of his identity would hardly have settled the matter.

billets for soldiers passing through his ward, and Morland proposed to turn this duty into an instrument of annoyance to his enemies.

He was duly sworn in for a year of office, but very speedily tired of the distinction.

When he undertook the office the weather was fine, he was but little employed, and his time consequently not of much value. In short, all would have been very pleasant could he have exercised his authority when and in what manner he pleased; but he had forgotten that he should be obliged to attend to his duty in winter as well as in summer, and to obey as well as command. When busily engaged in finishing a picture, and in great need of the money, or just going on some favourite excursion with a jovial party, a precept would arrive from the High Constable ordering him to some distant place on disagreeable business that would occupy the whole day. Thus his plans, whether for pleasure or profit, were often destroyed. If he had to serve a summons for a jury, he was ever behindhand in executing it, and seldom accomplished it till he had exhausted the patience of the coroner, who did not fail to reprimand him severely. He was not only embarrassed in the discharge of his duties as Head Borough, but his companions, the hired constables, imposed on his inexperience by feigning that there were disagreeable commissions to be executed, to get rid of which he would treat and bribe them in various ways. It is not extraordinary that in such circumstances he should have been thoroughly tired of his office long before the time of its expiration. (Dawe.)

He carried out his intention of "plaguing" the offending publicans to the utmost by billeting soldiers on them as often as he possibly could; but these proceedings involved him in so many scrapes that he

THE DESERTER'S FAREWELL

Signed, 1792

(*Size of original picture* 21¼ × 1⁰⅞ *inches.*)

was reluctantly obliged to make over his staff to the neighbour who had allowed him to take it, the neighbour receiving another "treat" for resuming the office.[1]

Of course Morland made opportunity to turn the experience forced upon him as Head Constable to account. His talent for turning to profitable uses the annoyances to which he was subjected in this capacity is displayed in the series of pictures "The Deserter." On one occasion a sergeant, drummer, and some private soldiers on their way to Dover in pursuit of deserters came to require him to find them billets for the night. Morland's artistic instinct was stirred. Putting aside the question of finding quarters, he took the men to his favourite resort, The Britannia, and gave them drink, while he plied them with questions concerning methods of recruiting, courts-martial, and the punishments meted out to deserters. While he listened to them, the plan of his pictures was taking shape in his active mind, and he resolved to make the most of the opportunity. Instead of billeting the men on the neighbours, he took them all back to Warren Place, and providing more drink and tobacco, spent the whole night in their company, questioning, sketching, and making notes. The next day being Sunday, his guests, willing enough no doubt, were persuaded to remain in his painting-room while he

[1] Hassell says that "an early and proper opportunity was taken to supersede him" owing to his practice of plying the watchmen with liquor.

industriously continued the work for which they furnished models.

The four pictures known as "The Deserter" series were engraved by G. Keating, and published by J. R. Smith in 1791. These represent only a portion of the fruit of Morland's entertainment of the sergeant's party, for we need not doubt that "The Soldier's Farewell" and "The Soldier's Return" (engraved by G. Graham, and published by T. Simpson in 1790), and another pair, "Changing Quarters" and "The Billeted Soldier" (engraved by J. Hogg, and published by T. Simpson in 1791), were inspired by the same incident.

Nothing by Morland was exhibited at the Royal Academy in 1787. This may have been partly due to the demands made upon his time by the Head Constableship, which he would have undertaken in January of that year.[1]

The year 1788 was a very busy one with the artist; at least thirty-three pictures from his easel were engraved and published, and had he exercised the most elementary judgment in managing his pecuniary affairs he must have made money. He worked with extraordinary rapidity, and though he squandered a great deal of his time on the box-seat of passing coaches, in public-houses, in conviviality in his own house, and in playing idle tricks on his neighbours, he nevertheless contrived to produce a very large number of pictures.

[1] Constables in London were "sworn into their offices at a court of Aldermen on the next Monday after Twelfth Day" (*Chambers's Cyclopædia*).

Collins is no doubt correct when he states that the pupils Morland received at this time—to whom we shall find occasion to refer later—enabled the painter to satisfy the demands of the dealers. At least two of these learned to imitate their master's method with some skill, and were useful to him in his work.

Want of money was the spur which kept Morland up to the collar: when in funds he was idle and dissipated; when out of cash he worked long hours, painted quickly, and stuck closely to his business. Yet, as we have seen, when a picture was done he was utterly indifferent about the price he accepted, always and only provided it sufficed for his immediate needs. There can be no doubt that he could, when he pleased, concentrate his attention on his work in a way few men could do it. "When surrounded by companions who would have entirely impeded the progress of other men, he might be said to be in an academy, in the midst of models. He would get one to stand for a hand, another for a head, an attitude, or a figure, according as their countenance or character suited." He spared no pains to achieve accuracy of detail in his pictures,[1] but the methods he adopted must have been a trial to his wife. When painting his picture "The Cherry Girl" Dawe tells us that he had a donkey with its panniers brought into his parlour that he might the more conveniently paint the animal and its equipments;

[1] The writer of the sketch in *Chalmers's Biographical Dictionary* (1815) says "he would never risk truth, but would rather give twenty guineas to have a cat stolen for him than presume to paint one from uncertain remembrance."

and when working on stable scenes he would scatter straw about the room. Pigs, rabbits, guinea-pigs, pigeons, and other creatures were made welcome in the studio, and were usually found there by any visitors who chanced to call.

His method of obtaining temporary models was simple and audacious. He would station somebody at the window with instructions concerning the model he required, and when a suitable person passed he would send out and ask him, or her, to come in to stand for him. He was usually liberal in rewarding the people thus pressed into his service.

Morland rarely dealt with subjects that occupied the public mind ; as his biographers state, he took no interest in public affairs. The picture he exhibited at the Royal Academy in 1788 therefore deserves mention. It was in 1785 that feeling in England was aroused against the negro slave trade then flourishing.[1] William Collins, the friend and biographer of Morland, had written "The Slave Trade," a poem ; and passages in this furnished the painter with ideas for two works dealing with the subject : "Execrable Human Traffick, or the Affectionate Slaves," negroes being shipped to a vessel lying off a rocky coast; and "African Hospitality," negroes rescuing shipwrecked Europeans. Both indicate the views of an ardent Abolitionist, but whether

[1] In 1786, 130 ships under the English flag were engaged in the business, and during that year carried 42,000 slaves from Africa. In the following year Messrs. Clarkson, Wilberforce, and Dillwyn founded the "Society for the Suppression of the Slave Trade" and launched the agitation which eventually (1807) brought about its abolition.

THE DESERTER PARDONED

(*Size of original picture* 21 × 17 *inches.*)

Morland actually had strong opinions on the matter is doubtful. These two works were engraved in mezzotint, and published as a pair in 1814 by J. R. Smith.

The pictures of children, however, were those through which Morland achieved his early popular success. The engravings made by William Ward had extensive sale not only in England but in France and Germany. The prints of "Dancing Dogs" and "Selling Guinea-Pigs" are mentioned as particularly successful, five hundred pairs being sold in a few weeks.

Success to Morland merely meant scope for indulgence in extravagant living. He might point the moral on canvas; two such pictures as "The Fruits of Early Industry" and "The Effects of Youthful Extravagance and Dissipation," which were painted about this time, might have been conceived in a spirit of penitence or intention to reform, but reformation went no farther. He launched out as host, entertaining large parties of his friends, painters, colourers, engravers and their apprentices.

Instead of going to an ale-house after he had done work, often in his painting-coat with one skirt and half a sleeve, he would now proceed in boots and buckskin breeches to take the chair at the Britannia, a tavern in the neighbourhood, at which these treats were usually given. (Dawe.)

He also entertained on the same extensive scale in his own house. His credit was good, and he ordered his mode of living in accordance with his ability to

borrow rather than to make money. His wife exerted all her influence, and friends who had his welfare at heart endeavoured to restrain him ; but such endeavours only provoked a spirit of opposition and brought about new outbursts of extravagance and dissipation. Enjoying the facility with which he could raise money on promissory notes, he ran into debt with a light heart, and squandered everything he got as soon as it came into his hands.

About this time he gave up travelling on the stage-coaches and took to riding hired horses instead, making frequent excursions with companions, the cost of which he defrayed. These excursions usually occupied a day ; but sometimes he went farther afield, and on one occasion spent a week on a trip to Whitby. He was, we are told, deeply impressed by the grandeur of the Yorkshire coast ; and perhaps we may trace conception of the two pictures "Anxiety ; or the Ship at Sea" and "Mutual Joy ; or the Ship in Harbour" to this Whitby expedition. These paintings were engraved by Philip Dawe, and published by W. Dickinson in 1788.

THE DESERTER PARDONED

Reproduction of a coloured engraving by G. Keating, published 29th July 1791 by J. R. Smith, King Street, Covent Garden, London.

(*Size of original engraving* 17⅜ × 21¼ *inches.*)

CHAPTER VIII

No doubt the calls of the office Morland had so thoughtlessly undertaken gravely interfered with his artistic work ; and it would seem that he borrowed with more freedom than his previous wont to meet his expenses. When first he began to raise money on promissory notes he was scrupulous about discharging his obligations when they became due. Those were the days of imprisonment for debt and Morland at this period had a horror of endangering his liberty.[1] As, however, he became accustomed to the sense of indebtedness he troubled himself less about his ability to honour his promissory notes when they fell due ; with the more reason, as he found little difficulty in persuading his creditors to renew them. His reputation was established and creditors were often only too anxious to oblige him thus if they could obtain a picture to compensate them for the indulgence.

The brother of his friend Irwin was one of those to whom he owed money : indeed it would appear that

[1] As much of the latter portion of Morland's life was passed in evading creditors, it is well to bear in mind that a debtor could not be arrested while within his own house or lodging.

this gentleman was his principal creditor ; he had advanced money on pictures that were to be painted and the work had not been done. So long as Irwin remained with him, Morland's indebtedness to the brother did not greatly trouble him : Irwin was making the connection sufficiently profitable to himself and could be depended on to prevent matters coming to a head ; but Irwin's position in the house had undergone a change. Morland no longer needed his services as salesman to the dealers : his reputation now was such that the dealers were glad to wait upon him and buy pictures direct.

Morland's unfortunate propensity for quarrelling with his associates has been already mentioned ; and his quarrels with Irwin were frequent and violent. After the man Brooks entered his service, disputes between the painter and Irwin became more frequent and more bitter, Brooks fomenting them to serve his own ends. Irwin and Brooks were men of such widely different stamp it was not likely they would agree in anything but their regard for their employer, whose singular fascination attracted both : they were fiercely jealous of the artist's favour ; and a time came when Morland would no longer allow Irwin to remain in the house.

Probably he turned out his quondam friend in a fit of temper : at all events he did it without considering consequences, as was his impulsive nature. Irwin left : [1]

[1] Irwin did not live many months after he separated from Morland. According to Dawe, "like several others of Morland's dissipated companions, he fell a victim to the excesses in which he had participated." Hassell

and when he had gone Morland had leisure to remember that he owed the man's brother money and to reflect that the brother had now no reason to refrain from pressing for payment. His other creditors were showing signs of impatience; and though the sum total of his debts was not more than £200 he was thoroughly alarmed. He believed himself to be in imminent danger of arrest and imprisonment, and in his alarm sought advice from a lawyer, Mr. Robert Wedd, who, it may be said here, proved a constant and valuable friend to him throughout the remainder of his career.

Morland had all the defects of the artistic temperament; he was a nervous man, and it was quite impossible that he should apply himself to his work with the fear of arrest hanging over him. He could do nothing and think of nothing but his personal safety until he felt secure from his creditors; and though, had he been able to master his terror, stick to his business and live quietly for a few months, he could have paid his debts without difficulty, he determined to leave Warren Place secretly.

It may have been at this time, late in 1789, that he paid what is believed to be the first of his several visits to the Isle of Wight. He is known to have executed some very clever pictures there at some time during that year.[1] A "Winter Piece," painted at Eglantine

states that Brooks "fell a sacrifice in following the excesses of his companion," but none of the earlier biographers give a clue to the identity of the "several others."

[1] Hubert Garle: *A Driving Tour in the Isle of Wight*, 1905.

Cottage, Shanklin, was painted about this time. There seems good reason to believe that these works indicate a sojourn in the Isle of Wight, where he would be free from the unwelcome attentions of creditors, while his legal adviser was arranging his affairs for him.

If it is correct to assign his visit to Shanklin to this period, he must have returned to London before his difficulties were properly adjusted; for Mr. Webb recommended him to take lodgings "within the verge of the court, at that time considered a sanctuary for debtors"[1] (Dawe), and Morland lost no time in following his advice. The prospect of relief from fear of arrest seems to have raised his naturally elastic spirits at once. Brooks undertook to convey secretly to a lodging in Buckingham Court, Charing Cross, the pictures Morland had in hand—they represented all the artist's portable property worth mention, as the furniture at Warren Place had to be made over to an upholsterer who held promissory notes—and with a haven of refuge in sight Morland entered heartily into the bustle and novelty of "giving the slip to the people of Camden Town." In December 1789 he gave up the house in Warren Place, apparently without paying the rent, as Dawe tells us "nothing was left for the landlord but several loads of cinders, in which were found many public-house pots; and he esteemed himself

[1] The Court of Verge, or Palace Court, was instituted by Charles I. to "try all personal actions, as debt, trespass, slander, etc., between party and party within twelve miles of Whitehall." A defendant might give sureties for his appearance at the court, which was held "with that of the Marshalsea once a week at Southwark" (*Chambers's Cyclopædia*).

PHEASANT SHOOTING

(*Size of original picture* $15\frac{1}{2} \times 20$ *inches.*)

fortunate to get back his premises on any terms before they were quite in ruins, which doubtless would soon have been the case, as he had let them to Morland in a half-finished state." The artist's practice of bringing into the house any animal he might want as a model would not contribute to the maintenance of a dwelling-house in good repair.

Various expedients were tried to relieve him from his difficulties. Collins says he urged him to raise his prices, but that his counsel was defeated by the representations of the interested persons who always surrounded the artist eager to buy at a low price pictures they could sell to their own advantage. It is said that while he was in hiding six gentlemen came forward with a proposal to buy up his debts and take all the pictures he painted at a reasonable price until they were reimbursed; this proposal being coupled with an offer to provide him with a convenient house, rent and taxes free, a good table for Mrs. Morland and himself, £200 a year for clothes and pocket money, and the use of saddle horse for two hours daily. Morland is reported to have refused the offer with "the most sovereign contempt." Collins does not vouch for the truth of this story, which, however, appears quite credible when we consider the eagerness displayed by the artist's real friends to help him at subsequent crises in his career. Nor need it be doubted that the offer was refused; it contained too many elements of bondage to commend itself to Morland.

He remained "within the verge of the court"—

otherwise, in a locality where he was free from danger of arrest—for about a month. At the end of that time Mr. Wedd had succeeded in putting his affairs in order and procured for him a letter of licence[1] which enabled him to show his face again. He then left Buckingham Court and took up his quarters in Leicester Street.

By this time his name was widely known, through the sale of his engraved works; and when Morland established himself in Leicester Street it is not too much to say that he found his prospects brighter than ever. Hitherto he had worked only for the dealers; now, private gentlemen sought him out and pressed commissions upon him, offering terms far more liberal than those he received from the men of business. The private patrons for whom he worked appear to have left choice of subject and style of treatment to him, in contrast to the dealers who had directed his labours in accordance with the demands of the market for prints; and Morland was therefore free to indulge his own taste.

Great as had been the success of his juvenile and domestic pictures, these were not of the class of work which afforded him most pleasure; and it is hardly necessary to observe that Morland, when given a free hand, would paint that which pleased him rather than

[1] This document was "an instrument or writing granted to a man who has failed, signed and sealed by his creditors: which letter usually gives a longer time for payment, so that the debtor, having such an assurance, may go about his business without fearing an arrest" (*Chambers's Cyclopædia*).

that which would bring most money. With his move to Leicester Street and change of *clientèle*, we find a change in the style of work he produced; and the change was in the direction of the true bent of his genius. He now, in Dawe's words, was "enabled to follow that style of English rural scenery which was more congenial to his taste and inclinations." This, let it be noticed, was early in the year 1790; and all judges of art from Morland's own time to the present day are agreed that that year marks the beginning of the brief period (1790-93) during which the artist produced his finest work.

One of the first pictures he produced in Leicester Street, when free to follow the guidance of his own taste, was a large canvas entitled, "Gypsies Kindling a Fire," painted to the order of Colonel Charles Stuart. By way of illustrating the rapidity with which he worked when spurred by want of money, Dawe tells us that Colonel Stuart called one morning while the canvas was on the easel and asked Morland when the picture would be finished. The artist replying that it would be done by four o'clock that afternoon, Colonel Stuart expressed doubt, seeing that the work was then very far from completion. Morland repeated his assertion, which induced the Colonel to declare, in French, to the friend who was with him his disbelief in the possibility of finishing the work by the time stated. The painter, who, as mentioned in an earlier chapter, had some knowledge of French, understood the remark, but concealed his comprehension of it; and

Colonel Stuart left, saying he would return at four o'clock.

As Morland had received nothing in advance, and as he had been promised forty guineas, "which at this time he considered a very liberal price, being twice as much as was paid by the dealers," he determined to keep his engagement at all costs ; and

> As soon as the gentlemen were gone he began to consider how he could curtail the work. With this view he obliterated several figures which he had sketched, and in their place introduced one in a carter's frock, threw in masses of shade and foliage, which diminished the labour, and by three o'clock his task was completed. (Dawe.)

In connection with this achievement in rapid execution we learn that as soon as Morland had cashed Colonel Stuart's cheque, which he did promptly on receiving it, he disappeared. It is probable that he went to the Isle of Wight, as Mr. Garle says on one of his visits to Chale, in 1790, he painted a fine picture of Blackgang Chine. For how long he absented himself we do not know ; but he left unfinished a picture he had undertaken for a friend, and before going sold another work which had been ordered by a gentleman to some other person, the former not having appeared to claim it at precisely the hour appointed. From which sequel to his day's work we infer that Morland was neither more steady nor more dependable after the fright which drove him into "sanctuary" than he was before.

Whatever his defects of character, these did nothing to retard the increase of his reputation, which during this year (1790) must have been greatly enhanced by the number and variety of engravings from his works published by eight or more different art dealers. No fewer than twenty-eight engravings[1] were thus issued in course of this year, and as these were of very various character, they appealed to an equal variety of taste, and made the painter's name very widely known.

It was in this year that Morland was invited to paint "a room of pictures" for the Prince of Wales. He declined the invitation; probably because he never felt at ease among people of higher station in life, and also because he had the greatest dislike to any undertaking which involved steady work. He gave up accepting commissions from private individuals, as he resented their giving directions or offering suggestions as to the pictures they desired. "The reasons Morland assigned for disliking to work for gentlemen were, his not choosing to accommodate himself to the whims of his employers" (Dawe). Self-indulgent to the last degree, he hated what he would have called interference, though it must be admitted that the ideas of some of his patrons would have irritated a far more complaisant artist than Morland:

"There," said he, "is a picture which Mr. ——— returned to have a fine brilliant sky painted in; he will allow

[1] See Appendix II., included by kind permission of Mr. Ralph Richardson: the list has been brought up to date (1907) for the present work.

me five guineas for ultramarine. It will spoil the picture, and the absurdity of it is, he will not suffer the tree to be touched, but expects me to paint between the leaves."

When we consider the boldness and breadth of Morland's method in his landscapes we can well understand his feeling towards the employer who wanted him to "paint between the leaves."

Though not more industrious than the whim of the moment permitted him to be, he was doing well in a pecuniary sense, paying off the creditors who had signed the letter of licence which procured his release from sanctuary in the previous December. Dawe states that in fifteen months from that time he satisfied every creditor.

He was very restless during the first six months of 1790, changing his lodgings no fewer than four times.[1] From Leicester Street he removed to Tavistock Row; thence to Great St. Martin's Lane,[2] and subsequently to a locality not recorded (probably the Isle of Wight), whence he appears to have gone to live in a house opposite the White Lion at Paddington.

While living in Great St. Martin's Lane he made the acquaintance of his elder brother, Henry, the two being brought together by Collins. Of Henry Morland we know little, but that little is all to his credit: Collins states that he ran away from the rigours of home life at an early age and went to sea; and having spent the greater part of his life out of England, George had never met him. Henry seems to have been the

[1] Dawe. [2] Collins.

PARTRIDGE SHOOTING

(*Size of original picture* $15\frac{1}{2} \times 20$ *inches.*)

only person, other than Mrs. Morland, for whom the artist ever entertained any real regard, and it is clear that his brother earned the right to enjoy George's affection by reason of his constant, if futile, endeavours to induce him to lead a more regular life, to say nothing of his untiring efforts to help him escape from creditors.

After the frequent changes of lodging referred to, Morland grew tired of town life; he had, when out riding, often put up his horse at the White Lion at Paddington: with his usual facility he had made a friend of the landlord, Mr. Cattel, and the place had other attractions of a more practical kind. He was now devoting himself to country scenes and pictures in which domestic animals figured conspicuously, and the White Lion was the "drover's house" at which the men bringing cattle, sheep, etc., in to the London market were accustomed to halt their charges. Such a spot offered great facilities to a painter continually in search of models, and we may ignore Dawe's uncharitable remark that "as he was always prepared with some pretended reason for everything he did, he discovered that living in town was inconvenient, on account of the continual interruptions to which he was liable, since his connections had so greatly increased."

Morland took a small house opposite the White Lion, furnished it, and made the first floor front room his studio; a purpose for which it was well adapted, as the windows commanded full view of the picturesque old inn and everything that passed, or stopped at, its door.

Mention must be made of Morland's pupils : he had three pupils at different times, David Brown,[1] Thomas Hand, and Tanner, the last the son of a tailor who paid a heavy premium for his admission to the studio. Tanner was a tall, well-made, but "remarkably boney" youth of about nineteen ; his face was deeply pitted with small-pox, and high cheek-bones, dark complexion, and black hair "something finer in texture than a horse's mane," made up an unprepossessing whole which earned him the nickname of "the Mohawk." He was an inoffensive youth whose conspicuous failing was his conviction that he had natural genius as an artist. He had in reality so little talent, that only after several months Morland succeeded in teaching him to dead colour, fill in outlines and do other journeyman work. What Tanner lacked in ability he made up in industry ; he would be in the studio soon after dawn and worked incessantly. He idolised Morland, and would undertake drudgery of any kind to please him.

David Brown was a devoted admirer of the artist's work ; a house and sign painter by trade, he cherished higher artistic ambitions and had set his heart on learning to paint like Morland. There was something pathetic about this man's infatuation. Brown had become acquainted with the artist when the latter

[1] Collins states that this man's name was really Davis, and that "Davey Brown was merely a nickname." The same authority says that Morland had altogether five pupils ; the fourth, whose name is not given, he describes as a "respectable brush who holds (1805) a situation in the Queen's Mews" ; and the fifth was Collins's own son, to whom further reference will be made.

DUCK SHOOTING

Signed, undated

(*Size of original picture* 11¾ × 9¾ *inches.*)

lived at Camden Town, and would have followed Morland's fortunes then had he been permitted ; but, being a sober, industrious fellow with a real object in life, his attachment was not appreciated, and when Morland left Camden Town, David Brown was one of the many from whom the fugitive concealed his whereabouts. When Morland became famous he could no longer escape his admirer : Brown discovered him at Paddington, and, his ardour unabated, sold his business, which, Dawe says, brought him £200 or £300 a year, and at the age of thirty-five articled himself to his idol.

It would seem that Morland accepted David Brown as pupil or apprentice from mercenary motives ; the man had a certain amount of money, and this was at his disposal. By dint of hard work Brown learned to paint respectable copies of Morland's pictures, and these he sold. The connection between the two was not altogether one-sided in advantage. Brown bought Morland's works, and sold some of the best to advantage. The most noteworthy pictures he purchased were "The Farmer's Stable," which he obtained for forty guineas and exhibited[1] in the Royal Academy of 1791, selling it for 100 guineas[2] : and "The Straw Yard," a companion work, which he sold for 120 guineas.

[1] Morland was elected a member of the Royal Incorporated Society of Artists about the year 1788. "This is generally supposed to be the reason why he never sent any of his performances to the Royal Academy for Exhibition *directly from himself*; and hence such as were seen there were understood to have been sent by the respective proprietors or purchasers without his permission or consent" (Blagdon).

[2] This work is now in the National Gallery.

Brown's pupilage seems to have lasted as long as his money held out: that exhausted, the connection came to an end and Brown endeavoured to support himself by selling copies of the pictures he had purchased.[1] He did not succeed in this, and, having disposed of the originals, took a situation as drawing-master somewhere in the country.

[1] The demand for Morland's works led to much unscrupulous copying. Hassell states that he once saw in a dealer's shop twelve copies from a small original which was placed in the centre of them; "the proprietor of which, with great gravity and unblushing assurance, inquired if he could distinguish the difference." It is not suggested that David Brown attempted to sell his copies as originals. He may have done so, but it does not appear at all probable in view of the profound respect in which he held Morland's talents.

CHAPTER IX

Morland had by this time cleared off the debts which induced him to leave Camden Town, and was rapidly running up new ones on a larger scale. Surrounded as he always was by persons who vied with one another to obtain his pictures, and strove to secure his preference by advances of money, he had no scruples about taking advantage of the position in which the demand for his works placed him. If Dawe may be believed, his admirers submitted to be exploited with amazing docility. "He has been known to promise the same picture to three or four persons while he for whom it was really intended was waiting in the room, with the money, to take it with him," says the biographer, to whom it did not occur that this was merely an example of Morland's schoolboy humour. Such profusion of promise impossible of fulfilment is easily explained by Morland's love of joking.

As reckless as ever of his own interests, he would give a picture to a creditor to induce him to renew a promissory note of £20 for a fortnight, the picture being sold in his presence immediately for ten guineas. It was the old story; so long as Morland had enough

for the needs of the moment he was content ; and he had as little regard for the price he obtained for his works as he had for the debts he was steadily increasing. He gave pictures to friends who raised money for him on his promissory notes ; and to the tradesmen who supplied his house to reconcile them to delay in paying their bills. He frequented bear baitings and bull baitings, prize fights, and kindred entertainments, and at these he picked up a choice selection of dissipated companions, "all of whom," says Dawe, with his customary tendency to exaggerate, "he converted into picture dealers."

His premises became the regular haunt of such characters ; and in order to keep a space clear about his easel he had a wooden frame erected across his studio ; this was furnished with a hinged bar, which was raised to admit any one with whom he had business to transact. "In this manner he painted some of his best pictures while his companions were carousing on gin and red herrings around him" (Dawe).

Morland's passing craze for boxing took possession of him while he lived at Paddington. It was his pleasure to pose as a patron of the Ring, and he displayed his interest in pugilism by hiring a large room to serve as a boxing school : this establishment he maintained at his own cost—or, more strictly speaking, at the cost of his creditors—giving prizes for sparring matches, and entertaining all comers with his usual profusion.

When at work in his studio the loungers therein

THE FOX INN

Signed, 1790

(Size of original picture 54 × 68 inches.)

included prize-fighters who enjoyed themselves at his expense. Collins on one occasion called to see Morland about eleven o'clock in the morning and found him in his painting-room ; the furniture included neither tables nor chairs, and six or seven pugilists stood about, eating and drinking. Bottles from one of two large hampers were passing from hand to hand, and one of the men, answering an exclamation from the visitor, informed him that "this was the way they lived ; it was luncheon time."

As may be supposed, these men were not very scrupulous in their dealings with Morland, and, trading on their prowess with their fists, made use of his property as they pleased. Ward[1] one day borrowed from the painter a horse to ride to some prize-fight ; and when Morland, a week later, asked why it had not been returned, Ward insolently told him he had sold it, and threatened to thrash him if he referred to the transaction again.

Morland seems to have acquired some skill in boxing from the pugilists he encouraged. One day he

[1] Joe Ward, called "father of the present race of pugilists" (*Boxiana*, by Pierce Egan, 1818-19), was born in 1751 at Billericay in Essex. He began life as an engraver's apprentice and first entered the Ring about 1770. He was remarkable for his activity and the gameness with which he fought heavier men than himself. One of his few defeats was sustained in a fight with Jonathan Starling in Hyde Park, when his arm was broken ; and in another "casual set to" he broke a leg. He is described as having fought one Reginald on Brighton Racecourse, 1st July 1788, "in the most manly and scientific style." He displayed a great love of pictures in later life, and collected a large number of sporting works in his old age when he kept The Green Dragon in King Street, near Swallow Street.

and Bob Packer [1] were waiting for some of their boxing friends at the Rummer, Charing Cross, when the Duke of Hamilton [2] came in, recognised Packer, and learned from him who Morland was.

"Can he spar?" inquired the Duke. Assured on this point, His Grace told Morland to stand up and have a round with him. The Duke's first blow knocked him across the room; and he afterwards admitted that he was so overawed by the social standing of his opponent that had he possessed the utmost skill he could not have employed it—a statement quite in keeping with his disinclination to associate with persons of higher rank than himself.

With reference to the incident of Ward's borrowing and selling the horse, it must be explained that at this period Morland was living in an extravagant style and his craze for the time was horseflesh. He had, standing at livery, eight [3] horses for the use of himself and his friends. He appears to have bought his horses as

[1] Packer, a west country boxer, was not in the front rank of pugilists. He was beaten by Caleb Baldwin on Hounslow Heath after forty-five minutes of "most severe fighting." On 29th September 1790 he beat Aaron, cousin of Daniel Mendoza, at Doncaster after a "most severe contest." Packer owed his success to an act which under later rules would have lost him the fight. The two closed and fell, Aaron Mendoza uppermost; Packer "raised his knee and threw him a perfect somerset against the railing" Ward was Packer's second on this occasion. (*Pugilistica*, by H. D. Miles, 1880-81.)

[2] Alexander, 10th Duke of Hamilton, is mentioned by J. R. Robinson (*The Last Earls of Barrymore*) with the Prince of Wales as one of the principal supporters of the Ring "just beginning to be fostered by sporting members of the nobility and gentry."

[3] Dawe says "ten or twelve."

carelessly as he did everything else, paying what the owner chose to ask for an animal that took his fancy. As ready money was always scarce he usually gave the seller a bill, and in this fashion would pay £50 for a horse not worth half the amount.[1]

After spending some time[2] in the house opposite the White Lion, Morland moved to 20 Winchester Road, a larger and more convenient dwelling. At the bottom of the garden was a chaise-house and stable which served admirably for housing the various animals he required as models for his work. Here he kept an old horse which he had purchased from a man who was taking it to be slaughtered, a donkey, goats, pigs, foxes, dogs of all kinds, besides monkeys, rabbits, squirrels, guinea-pigs, and dormice. He was never at a loss for animals, as his friends were always eager to procure for him whatever he wanted.

While Morland lived at Paddington, his biographer, Hassell, became acquainted with him. Hassell, on his way to visit a sick relative in that neighbourhood, saw before him a man carrying a young pig in his arms as if it had been a child. Whenever a dog barked at the squealing pig, the man set it down to pit it against the dog, a proceeding which gave rise to frequent chases

[1] The white horse which figures in so many of Morland's pictures was a favourite of the artist for several years. He rode it on many of the long excursions he was in the habit of making.

[2] Dawe says he lived "about a year" in this house; he took up his residence there about June or July 1790, and the Catalogue of the Royal Academy Exhibition of 1791, which opened on Monday, 2nd May, gives his address as 20 Winchester Road.

before the pig could be recaptured and petted. In this fashion the pig's owner eventually reached the house to which Hassell was bound; he then learned that the pig was a present for his invalid relative, and that the bearer was none other than George Morland.

At Winchester Road he maintained his household on a scale more wildly extravagant than ever, and entertained largely in his riotous fashion. Collins says that he "valued himself extremely on his ability to see all his companions completely sewed up, as he phrased it"; and his powers of resisting the effects of liquor seem to have been something exceptional. The wine on these occasions was unpacked in the garden, and no doubt the host's intention was fulfilled, for the cost of the drink consumed by about a dozen guests, servants, and hangers-on, at one dinner given to celebrate the opening of the Academy Exhibition, amounted to £170. The wine merchant received Morland's promissory note for the sum, and renewed it over and over again in return for pictures.

Though at this period the artist spent much time enjoying himself on country excursions and otherwise, he was doing his finest work, and was approaching, if he had not reached, the zenith of his fame. His picture "The Farmer's Stable," when exhibited at the Royal Academy by its purchaser, David Brown, as mentioned in the last chapter, had attracted universal attention, and was, we are told, the most admired work of that year. The demand for his pictures was keener

than ever, and for a time he enjoyed apparently boundless credit.

This is not remarkable, having regard to his enormous power of production. When in the mood to work he painted with a rapidity as remarkable as that displayed by Sir Edwin Landseer. A friend called one morning and found him at the harpsichord in the parlour, dressed only in his nightshirt and slippers. Morland said he was in trouble (for want of cash, as it proved), and if his visitor would come to his studio he would ask his advice. The friend went with him, and Morland, remarking that work would help him to compose his mind, took up a large blank canvas and proposed to sketch out a picture he had in mind. He gave his friend a volume of Swift to read and set to work. After reading for an hour the visitor got up and went to look over Morland's shoulder ; he saw a picture more than half completed. He went back to his book, and an hour and a half later the work—two pigs lying down in a sty and a man standing near—was finished. It had been begun from the first stroke and completed in two hours and a half. He at once bought it at the painter's own price—ten guineas.

Morland ordered his affairs, as at Camden Town, in conformity with his ability to borrow rather than his ability to earn, though the latter was sufficiently considerable.[1] He had two grooms and a footman in

[1] Morland's eagerness to obtain ready cash (he disliked notes) was a weakness of which purchasers who understood him took advantage. "By

livery; he kept open house; he was so particular about his dress—which was that of a groom, a compliment to the "horsey" class of men with whom he associated—that he was perpetually buying new clothes, more particularly leather breeches, of which he is said to have bought a new pair once a week.

The most prodigal waste appeared in every department of his household; even his colours were used as much for pelting the coachmen and others who passed as for painting. Such was his senseless profusion and mistaken generosity that he would give away his horses, make presents to his companions of great-coats, boots, or other articles which he had scarcely used, or order his tailor to clothe them and their families from head to foot at his expense. (Dawe.)

It may fairly be said that Morland was ruined by his own success; he did a great deal of excellent work while at Winchester Road, but could have profited little by it, as he gave away his pictures to holders of his promissory notes in order to secure renewals. He never made any secret of his embarrassments, and dealers and others who lent him money made their own terms for the accommodation.

When pressed by his creditors he was in the habit of going into the country, sometimes under an assumed name, and would remain in hiding, with Brown or Brooks as his companion, long enough to paint pictures which he knew would be accepted in place of punctual

the judicious display of a few guineas this artist has been induced to part with a picture to-day which to-morrow, perhaps, would have brought him double the sum" (Hassell).

GIPSY ENCAMPMENT

Signed, 1791

(*Size of original picture* 24½ × 29¼ *inches.*)

payment of his obligations. He sometimes chose the Isle of Wight for these excursions, as "in those days there was perhaps no better spot to select for a hiding-place. . . . During his first visits he mostly lodged in Shanklin, at an old thatched dwelling known as Eglantine Cottage, kept by Mrs. Williams, and it was in this humble cot that many of his finest works were executed. . . . Morland would often run down to this village, throw off a number of sketches, take them to London, and after adding a few of his magical touches, sell them for a large figure, with which he would satisfy the demands of the more pressing of his creditors."[1] He could not, of course, adopt another name when visiting places, such as Shanklin, where he was known, and indeed he was now too widely known to be able to remain long unidentified in any retreat. Wherever he took up his quarters he was betrayed by the pictures upon which he employed himself. The presence of an artist would be made known to the gentry of the neighbourhood, and his identity quickly discovered. The result was often an invitation to him to visit some admirer of his works, but diffidence, or dislike to decent society, usually forbade his acceptance of these invitations. On one occasion only, to which reference will be made, he appears to have taken advantage of the hospitality of a country patron. In this connection it may be mentioned that while he was living at Paddington his Margate friend, Mr. Sherborne, made a second endeavour both personally and by letter

[1] Hubert Garle.

to renew his acquaintance. The letter Morland burned unopened, "as he did many of those which he did not choose to be at the trouble of answering."

His domestic relations had become unhappy; he quarrelled so frequently with his wife that when, on the occasion of his asking a visitor to join him in his painting-room that he might confide a trouble to him, the caller expected that the matter was one involving Mrs. Morland. References to the lady by the biographers are few, but having regard to her husband's disposition, habits of living, and mode of conducting his household, we are justified of the belief that her lot was by no means a happy one, though she never lost her affection for Morland.

A time came when his credit was no longer equal to the strain he put upon it. He was leading an intemperate life, and the impression that his health was declining spread among his creditors, rendering them more anxious to obtain specimens of his work than to renew his bills or make fresh advances. He seems to have been sorely pressed for money when he took the step which brought him into such difficulties that he was obliged to leave Paddington.

Dawe states that a certain bun-baker of the neighbourhood sent his son with a large sum of money to purchase some Government appointment, after the manner then usual. For some reason not stated the young man failed to transact the business, and on his way home called at the house in Winchester Road. He had been drinking, and, proud of the large sum

he had about him, displayed it before the artist, who at the moment was working upon a landscape. Morland, whose funds and credit were at their lowest, observed the young man's admiration, and resolved to get his money. He plied him with liquor, and then induced him to make over the cash in return for his promissory note and the picture. The young man returned home in such condition that he could give no account of his proceedings, and the transaction with Morland was not made known to his father until the following day. The enraged baker sent his son immediately to return the promissory note, and recover the money; but it was too late; Morland had disappeared.

When he returned it was without the money: part had been spent in paying off his most pressing creditors, the rest he had squandered after his usual fashion. The affair was compromised for the time by giving the baker notes; but, as usual, Morland failed to meet them when they fell due, and he realised that his career of reckless extravagance must come to an end.

His first idea was to go abroad. Among his friends was a German, whose stories of adventure had often amused him; and Morland proposed to take this man as his travelling companion for a prolonged continental trip. The German, however, had seen too much of the world and of Morland, to fall in with the scheme. He was a married man, and he stipulated that during his absence a weekly allowance should be paid to his wife. We need not doubt that Morland willingly agreed to this, he was always liberal of promises; but when

the German friend required some guarantee that the allowance would be paid, he raised an insuperable difficulty. The continental trip was first postponed, and then abandoned : and Morland, whose debts now amounted to £3700, incurred during eighteen months, found himself obliged to seek safety in another direction.

He borrowed what money he could, and, with his wife and the faithful Brooks,[1] took flight to Enderby in Leicestershire. Dawe says that he boarded in a farmhouse at Enderby : Hassell, that he received an invitation from Mr. Claude Loraine Smith to visit him at that place, and accepted it. Perhaps we can reconcile these apparently conflicting statements by the assumption that Mr. Loraine Smith gave such an invitation ; that Morland accepted it ; and shrinking, with his peculiar shyness from the—to him—oppressive atmosphere of a country gentleman's house, when he reached Leicestershire took up his quarters in the farmhouse near his would-be host.

Mr. Loraine Smith was "renowned not only for his abilities as an artist, but also for his liberal encouragement of the arts" (Hassell). He was also a keen hunting man. He showed the artist much attention, taking him about the neighbourhood to point out views and scenery which might appeal to his artistic sense, and showing him sport with the hounds.

How long Morland remained at Enderby we do not know : his stay could not have been one of very

[1] Collins states that Henry Morland accompanied his brother on this visit.

long duration, as the place of his retreat was kept a secret from the creditors, who were led to believe that he was in France. His works show that he was not idle, and we may conclude that country life—for a time at least—pleased him. To his residence here we can trace various works, for example, "A Leicestershire Cart-horse," and the hunting pictures, which were engraved and published during subsequent years.

He collaborated with Mr. Loraine Smith in the production of at least one work: a fact worthy of notice, for this is one of the very few instances[1] on record in which Morland collaborated with any one, and bears eloquent testimony to the tact of Mr. Loraine Smith in winning so large a measure of the painter's confidence. The picture is "A Litter of Foxes" (engraved and published in 1797 by J. Grozer), in which Mr. Loraine Smith painted the foxes, and Morland the landscape.

In a former chapter we have given the passage from a letter which shows Morland in the most pleasing light, sitting in a barn surrounded by children and animals, enjoying himself in a fashion widely different from that he pursued among his dissipated companions in London. It need not be doubted that this is representative of the life the painter led at Enderby. The pity is that he did not remain in the country.

[1] Hassell says that George Morland finished the picture, "A Lady's Maid Ironing," which his father began, and painted a coach and horses in a landscape by John Rathbone ("Mail Coach in a Storm"), a painter in oil and water colour, who practised in Manchester, London, and Preston (1750 ?-1807).

His stay in Leicestershire, however, was brought to a close by the exertions of Mr. Wedd, who succeeded in persuading his principal creditors to agree to terms, and sign a letter of licence. The terms of this document show us Morland's powers of earning at this period. He engaged to pay off his debts at the rate of £120 per month :[1] he had no part in arranging the conditions, and the monthly sum fixed by Mr. Wedd proves that gentleman's knowledge of his earning powers, and the confidence of the creditors. No significance would attach to any promise of the kind made by Morland himself : he would have set his hand to anything in his reckless indifference to both money and possibilities.

A well-considered endeavour also was made to save the unfortunate man from himself. Two of his creditors made themselves responsible for the rent of No. 63 Charlotte Street, Fitzroy Square ; and Morland, on his part, promised to occupy it, devote himself to work, and break with his disreputable Paddington friends.[2] So far as the pugilist fraternity was concerned, the latter undertaking was quite in accord with his own wishes : he had never forgotten Joe Ward's conduct in that matter of the horse, an incident which had gone far to disgust him with boxing men and their methods.

Morland agreed to all the conditions, making a single reservation in favour of one Paddington acquaintance.

[1] Dawe.

[2] This arrangement recalls the offer said to have been made Morland when he was residing within the verge of the court at the end of 1789, see p. 85.

GATHERING STICKS

Signed, 1791

(*Size of original picture* 15⅛ × 11⅛ *inches.*)

This was a man named Crane, who had given up his trade, that of butcher, to attach himself to the painter. Crane, Morland represented, was so useful he could not dispense with him; and Crane was allowed to remain in his service to grind colours at a salary of a guinea a week.

This second letter of licence was signed in 1791.

CHAPTER X

UNDER the very favourable auspices described in the last chapter, Morland returned to London, and took up his residence in Charlotte Street. He had been released from all fear of arrest, his reputation was at its highest, and he could sell pictures as rapidly as he painted them: and had he only possessed a little stability of purpose he could not only soon have discharged his liabilities, but have made a fortune.

For a time he appears to have worked diligently, and to have kept his promise in the matter of dropping his Paddington friends. It was during the early days of his residence in Charlotte Street that he painted for Colonel Stuart the picture of "The Benevolent Sportsman."[1] Colonel Stuart had commissioned Morland to paint a companion work to "Gypsies Kindling a Fire," which he had purchased more than two years before. This work occupied him a week, and Colonel Stuart paid him seventy guineas for it. About the same time, Morland completed in a single day two small pictures,

[1] The engraving from this work executed by J. Grozer, and published in 1795, is entitled "Morning; or the Benevolent Sportsman," and was issued as a companion work to "Evening; or the Sportsman's Return."

"Watering the Farmer's Horse" and "Rubbing down the Post Horse," for which his solicitor, Mr. Wedd,[1] gave him fifteen guineas. It is worth mentioning the prices the artist's works now commanded; they show how easily he could have kept the engagement made in the letter of licence which stipulated for payment of his debts at £120 per month.

The artist had not been long at Charlotte Street when he discovered that cash was less easily obtained than it had been previously. His patrons and creditors had grown wary, and were no longer eager to advance money on pictures which might never be completed, or might be sold to other people if they were. Moreover, his creditors expected that his larger works should be sold for their benefit; a fact which qualified the artist's willingness to undertake large pictures; and to evade the claims of his creditors and obtain supplies of ready money, he spent most of his time painting small canvases which he sold to new patrons. With these new connections, says Dawe, he pursued the same course as with his former patrons, for they were equally infatuated.

He kept his word as regards dropping his Paddington friends, or most of them; but this availed little, for he soon assembled round him a new set of acquaintances of the same stamp and equally undesirable. Hassell

[1] Mr. Wedd, by reason of the professional assistance he was frequently called upon to render Morland, had exceptional opportunities of securing pictures and he made the most of them; in course of time he became the owner of a large collection of his client's works.

attributes his preference of low companions to his love of flattery : no man, he says, was more accessible to flattery than Morland, "and the more gross and strong the mode wherein it was served up, the more highly he relished it. An ostler or postboy applauding his observations was sure to be touched in the palm with half-a-crown, or perhaps to receive a pair of leather breeches, little the worse for wear."

However that may be, such companions were indispensable to Morland, and he was soon surrounded by persons of the class whose society he enjoyed. One of his new friends was a Jewish colourman named Levi ; he is described by Dawe as "a fellow of some humour, and as much jocular vulgarity as suited the taste of his patron, who associated with him only for the entertainment he afforded, for in reality he despised him." This Jew's sense of humour, however, did not prevent him from caring for his own interests : failing, like so many others, to obtain payment of his bills from Morland, he had the artist arrested. Morland, in course of a few hours, succeeded in regaining his freedom, and went at once to Levi's shop. After lavishing abuse on the man in such manner as to collect a crowd round the door, Morland offered to fight him, and gave proof of his readiness by leaning over the counter and hitting the Jew in the face with all his strength, amid the plaudits of the mob. Though a much bigger man than his customer, Levi dared not return the blow —popular feeling in those days would be entirely against the Jew in a quarrel with a Christian—and

MORNING; OR, THE BENEVOLENT SPORTSMAN

(Size of original picture 43 × 58 inches.)

Morland left in triumph. Levi threatened an action for assault, but no more was heard of the affair.

Another new friend was a watchmaker named Tupman; we certainly hear of his presence in public-houses, but he does not appear to have been one of the disreputable acquaintances, and his claim to notice rests on the curious dealings Morland had with him. Tupman, like every one else, wanted pictures, and Morland took it into his head to give pictures in exchange for watches; and when short of cash would sell for three or four guineas a watch which had cost him a picture worth many times the money.

Brooks the shoemaker continued to be one of the artist's friends, as also did Thomas Hand, who had been his pupil in the Camden Town days. Hand was a character very different from David Brown; he had "entered with zeal into all his master's amusements, of which he was a much more successful imitator than of his paintings. He, however, acquired a little of his manner, and copied his pictures with tolerable facility." Hand was a congenial spirit, and therefore retained Morland's friendship;[1] he seems to have made himself useful, to his own profit no doubt, when difficulties again thickened round the unfortunate painter.

Five works were exhibited in the Royal Academy of 1792, while he lived in Charlotte Street. These were "The Benevolent Sportsman," painted for Colonel Stuart; "Goats," "A Farmyard," "A Shipwreck," and "A Farmer's Kitchen." No doubt these con-

[1] His death occurred about six weeks before Morland's.

tributed to his popularity, but Morland was growing restless, and disinclined to take advantage of his growing fame. It may have been that his load of debt weighed upon him, and he shirked settling down to work at pictures which would be sold to satisfy his creditors; but whether that were the case or not, the fact remains that he resumed his habit of making excursions into the country to the neglect of his brush. He made these expeditions sometimes on the impulse of the moment. Once, while with friends at Camden Town, he ordered supper, and mentioning that the coach for Derby left at seven o'clock, proposed to go thither if any one would accompany him. Hand agreeing, Morland at once went home to Charlotte Street and told his man to pack up clothes and painting materials and forward them to him at Derby by the next stage-coach. Within an hour of their arrival, as they sat smoking, Morland said Derby was too dull a place for him and voted for an immediate return to town. Hand agreed, and they took the next coach back, leaving instructions for Morland's clothes and painting materials to be returned as soon as they arrived.

Another anecdote, which illustrates his thoughtlessness not less than his habit of acting upon impulse, is told by Dawe, and lends point to that biographer's remark that if the poet Gray were never a child "it may, with equal truth, be asserted of Morland that he never was a man." On one occasion he took a great fancy to the head of a black ox with a white muzzle, and purchasing it for a guinea had it sent to his house,

intending to make drawings from it at once. The head was deposited in his studio, but Morland was suddenly inspired with a craving for the country ; and in his usual impetuous fashion he locked up the studio and set off. A month later he returned to find his house almost uninhabitable ; the weather was hot, and the state of the forgotten head in the locked studio sufficiently explained the stench. It cost him a crown to induce the dustman to remove the carrion. Mrs. Morland, it should be said, was in the habit of going to stay with her own relatives during her husband's absences from home.

Accustomed to flattery and adulation from his chosen friends, he could not brook a word of reproof. Any one who thought to bring him to a sense of his duty by reproaches speedily discovered his mistake. Dawe tells us how Morland, having a picture to finish, asked in a couple of friends to keep him in company while he painted, and laid aside his brush to put on the gloves for a round with one of them. While the two were boxing, the gentleman who had the chief conduct of the artist's affairs came in and asked if the picture were finished. Morland said it would "be done by-and-by," and the visitor, pardonably angered by the artist's indifference, asked if "that were the way to do it?" adding, "A pretty manner this of going on." Morland made an insolent reply, and the visitor reminded him that it was already past the time when the picture was to be ready for the gentleman who had ordered it. To this Morland made no answer, but

shouted to his man to bring his boots, and, discarding the gloves, proceeded to resume the clothes he had taken off. Ignoring protests, he went out with his friends, swearing that it should be long enough before he finished the picture. "If you once attempted to cross him in anything he was doing for you, it was a chance if it ever was finished," says Dawe; and it would seem from the foregoing anecdote that the chance was much against completion.

To make Morland adhere to any engagement in connection with a picture was a task requiring judgment and punctuality, as well as tact. On one occasion he incurred a debt to an acquaintance named Dean for the keep of a horse he had borrowed, which, having been taken to the wrong stables by mistake, involved the owner in heavy expenses before the error was discovered. Morland acknowledged that the mistake had originated with himself, and gave his note for the amount incurred. When it fell due he offered Dean a picture to renew it; the latter consenting, Morland eventually finished the promised work, but Dean, failing to take away his prize at the moment, could never afterwards obtain it.

He could be tricked into keeping faith with those who employed him if they knew how to set about it. Hassell on one occasion, having promised a French patron, Mons. de Calonne,[1] a picture by Morland, induced the painter to be punctual by a stratagem.

[1] Mons. de Calonne, who died October 29, 1802, sacrificed his fortune to his loyalty to the throne in the French Revolution. He was an enthusiastic admirer of the sciences and patron of the liberal arts.

Having advanced half the price, and knowing that remonstrance was useless, he instructed a couple of men to personate bailiffs and sent them to Paddington with orders to breakfast at the White Lion and hang about as if watching Morland's house. The artist was a very early riser, and was often at work by six in the morning if not sooner; and Hassell paying him an early visit found him, as he anticipated, already in his studio. He reminded him of his promise to finish the picture for Mons. de Calonne, and pressed him to keep his word. It was quite useless; Morland was in a teasing mood, and the more he was pressed the more jocular and evasive he became. Then Hassell, as if by chance, went to the window and discovered two suspicious-looking characters lounging about the door of the White Lion opposite. He called Morland's attention to them; every trace of jocularity vanished from the artist's demeanour as he cautiously inspected the men. Always easily alarmed, he never doubted that they were sent by some of his much-tried creditors, and would pounce upon him the moment he left the house. There could be no outdoor exercise for him that day, and he turned to his easel greatly subdued. Hassell was all sympathy; he recommended that the house door be kept shut, that if any one called the servants should answer from an upstairs window that the master had not been home all night, and that nobody should be admitted. These measures, he suggested, might perhaps cause the suspicious-looking strangers to take themselves off. Then, having got his

man into a more amenable frame of mind, he produced the other half of the stipulated price in gold, and once more begged Morland to work upon Mons. de Calonne's picture.

No interruption occurred, and all supplies being for that day apparently cut off, the artist made a virtue of necessity and finished a landscape and figures, one of the best pictures he ever painted; and that in less than six hours after he had dead-coloured it.

The picture completed, it only remained to relieve Morland's apprehensions. Hassell went to the window again, and after studying the supposed sheriff's officers, it struck him that the face of one was familiar. Could they be bailiffs after all? He went out, appeared to satisfy himself on the point, and restored Morland to complete composure of mind by bringing in one of the watchers and giving him the picture, wet as it was, to carry home for him!

Morland's excursions into the country, once undertaken from sheer restlessness, had for some time past been made as a means of escaping from his creditors. He paid two or three instalments on the letter of licence whereby he had promised to give £120 a month, and then disappeared; where he went to on these occasions nobody but the companions of the moment knew. He would remain in hiding, collecting ideas for pictures and painting, and after a time return to Charlotte Street, generally in fear and trembling, lest some new creditor should cause his arrest. From the old ones he was safe under his letter of

FARMYARD

Signed, undated

(*Size of original picture* 28 × 35 *inches.*)

licence; but his reckless mismanagement of money affairs, as exemplified by his dealings with Tupman the watchmaker, had involved him in a fresh series of debts, and the year 1792 had not passed before Mr. Wedd's services were again required to arrange his affairs. A third letter of licence[1] was obtained from the long-suffering creditors, while he was hiding in the country: under this he engaged to pay £100 per month, and, free once more from fear of arrest, he returned to London. Again he paid a few of the monthly instalments, and again failing to keep his engagements, retired to some safe rural retreat to escape the consequences.

While the painter was thus leading the life of a hunted animal, unable to show his face in the town, his reputation was at its height. No more convincing tribute to his genius, no more eloquent commentary on misused talent could be offered than the fact that in this year, 1792, while George Morland was dodging his creditors from one hiding-place to another, Mr. Daniel Orme, the art-publisher, opened in Bond Street the "Morland Gallery." In a building erected for the purpose he exhibited upwards of a hundred of the painter's best works which he had purchased from various owners. In this gallery, to quote the somewhat stilted language of Blagdon—

[1] Dawe refers to this document as "the second" of the series, and continues to count subsequent letters of licence as though that granted in 1791, stipulating for payment of £120 per month, had been the first. He overlooks the letter of licence granted in December 1789 and mentioned by himself, which was really the first.

Many of the first characters in the kingdom became purchasers, and the place was the resort of all who wished to obtain the appellation of amateurs. As many excellent imitations of his drawings or sketches were also engraved at that time by Mr. Orme[1] . . . they promoted the demand for his works to such a degree that pencil sketches made in about an hour were sold at auctions for nine and ten guineas each.

No doubt this exhibition was open while Morland was actually in hiding. Exactly where he sought refuge at this time cannot be ascertained, but the existence of a "Scene in Westmoreland" bearing date 1792 (see list in Chapter XX.), gives a clue to his whereabouts. He preferred the North Road, says Dawe, "for his favourite public-houses lay in that direction," more probably, we may suggest, because his habit of travelling on the coaches, when he lived at Camden Town, had made him familiar with many quiet villages on the North Road. His preference might also be explained, partially at least, having regard to his impecunious state, by Dawe's own statement that while at Camden Town Morland became so well known among the coachmen and postboys "that he could have been conveyed to any part of the kingdom free of expense." Morland might forget his friends when he was tired of them, but it is not necessary to insist again upon his enviable faculty for gaining and keeping the affection of those with whom he came in contact; and it is quite likely that the

[1] The feature of Blagdon's *Memoirs* is a collection of twenty engravings in colour after works by Morland exhibited at Orme's gallery in 1792.

coachmen with whom he made friends in the Camden Town days were pleased and proud to render such service as a free trip to an old acquaintance who had become so famous as Morland.

The artist hated being alone ; but in taking with him on these occasions such friends as Brooks and Hand, he had a double purpose. They kept him company in whatever retreat he might select, and they were useful as agents to convey pictures to London for sale. A man named Burn is mentioned as a frequent participator in these country visits ; and Tupman the watchmaker was another confidant. All that was asked of these friends was that they should sell the pictures and keep their employer's place of concealment a secret : and as they could dispose of the works to great advantage and Morland was quite indifferent to the amount he might receive for them, we need not doubt that the secret was faithfully kept for as long as the painter deemed concealment necessary.

While in the country he was always busy. When not actually painting he was among the peasantry, visiting their cottages and playing with the children, to whom he often gave money—he never lost his love of children. He sometimes joined sporting parties, and if he sought a refuge on the coast he associated with the fishermen and sailors. Endowed with exceptional powers of observation, he found models at every turn ; sometimes he assisted memory by making slight sketches of attitude, dress, and surroundings which might be useful for a picture :—

Whatever might be his situation, whether he was riding on horseback, or in a stage-coach, or sitting surrounded by vulgar companions, his mind was seldom wholly inattentive, though it displayed at the time nothing but an eagerness to partake of the amusement that was passing, in which he appeared to be as deeply engaged as any of the company, for he never mentioned to others the result of his serious and useful reflections. (Dawe.)

Thus Morland lived for nearly two years, 1792 and 1793. His patient creditors continued apparently to hold themselves responsible for the rent of the house in Charlotte Street, for the painter made that his headquarters when the state of his affairs suffered him to show his face in London. From this time forward he always went in fear of arrest. While the terms of his fourth letter of licence were being negotiated by Mr. Wedd, he ventured up to town in order to see the lawyer at the house of a confidential friend, and during his stay it occurred to him that he would like to know how matters stood in Charlotte Street. Not daring to go himself, he prevailed upon a friend to go and ascertain whether his creditors had put in the bailiffs. This incident is recorded by Collins as an example of Morland's love of practical joking. The man who undertook to reconnoitre in Charlotte Street was a poet and somewhat timid. Morland's house, as ever, was full of pets, including various dogs, and the painter rightly conjectured that these would be hungry, and their reception of any one who might open the door would be alarming. The unfortunate poet

escaped from the dogs with some difficulty, and his flight was aggravated by terror lest the storm of barking should attract the notice of the bailiffs supposed to be on the watch, if not "in possession," and get him into trouble.

CHAPTER XI

The friend's report led Morland to conclude that it would be imprudent to show himself in Charlotte Street; he therefore remained three or four days in London to interview Mr. Wedd, who was negotiating the terms of the fourth letter of licence. His legal adviser recommended him not to appear abroad, assuring him that the matter would be speedily settled if he "kept close," and the artist followed his advice.

Being in want of ready money, he was not idle; Dawe tells us that in a few hours he made three drawings in black chalk tinted with crayons, which the friend, in whose house he was staying, undertook to sell. This was very easily arranged. The obliging friend called upon a dealer and told him he had received from Morland, who was in the country, a couple of drawings which he might have for three guineas apiece. The dealer jumped at the chance, bought the sketches, and asked if there were any prospect of getting more. Informed that a third was expected next day, he called at the house and bought that also.

This visit to London took place in November or December 1793. The creditor Morland most feared

GIPSY ENCAMPMENT

Signed G. Morland, J. Rathbone, 1791

(*Size of original picture* $17\frac{3}{4} \times 24$ *inches.*)

at this juncture was Dean, the man at Barnet to whom he had given a promissory note for expenses incurred over the keep of the horse his messenger had taken to a wrong stable, and to whom he had promised a picture in consideration of renewal. The note had never been met, and the promised picture, as already stated, had been given to somebody else. It was necessary to pacify the man, and, accordingly, Morland sent for him, and made over part of the proceeds of the drawings which had been sold for him. Dean was evidently one of those who were making difficulties about the new letter of licence; for the fact that the document was signed a few days afterwards, suggests that the timely payment of a few guineas won over a reluctant creditor. Under the new (fourth) letter of licence, which was signed in December 1793, Morland undertook to pay £50 a month; and once more he was able to appear abroad without danger of arrest.

His relations with his wife continued to be unhappy: "their disagreements were frequent," says Dawe; and we infer that Morland's frequent absences from home, which sometimes extended to two or three months at a time, were resented by the much-tried wife. Where he went on these occasions nobody knew, but certain of his pictures enable us to trace him, sometimes at all events, to his old haunts in the Isle of Wight.[1] His

[1] Blagdon says, "Morland had a near relation who was deeply connected with the dealers alluded to, and when they wanted to *pack him off* to work for them at the Isle of Wight, they pretended that the bailiff were in search of him; on which he gladly made his escape, and suffered them to send him in a post-chaise to any part they might choose; and where, by keeping

"Storm on Coast with Wreck of Man-of-War" was painted in the island in 1794, and two sea pieces, "Storm; Coast Scene" and "Calm; Coast Scene," also done in the Wight, are dated 1796.[1]

Dawe explains the life-like character of his gipsy pictures by the fact that he often associated with gipsies, and, accompanied by Brooks, lived with them for days together, adopting their mode of life, and sleeping with them in barns at night. A gipsy woman, who was sitting to an artist one day in a country churchyard, asked him "if he knew one George Morland. Lord love him!" she continued, "I wish I could find him out: he lived with us three days last summer upon Harrow Wild (Weald), and drawed the picture of a child of mine that's since dead; and now the gentleman who begot the child would give twenty guineas for the picture."

As before stated, Mrs. Morland used to go and stay with her own relatives when George was away, and the house being left untenanted for weeks or months together, it practically ceased to be "home" in the true sense of the word. Morland, when he appeared there, which he did without notice, lived in

him upon a short allowance of money, they soon obtained a number of his exquisite productions." As the only "near relations" Morland possessed, at all connected with the art publishers, were his brother Henry, and his brother-in-law, William Ward, one of these two must be referred to as the instrument of the dealers. But Henry's behaviour to George renders it highly improbable that he ever stooped to such practices, and there is absolutely nothing on record to show that William Ward ever did so.

[1] Hubert Garle.

hand-to-mouth fashion with only a boy to wait on him.

It appears to have been about this time that he, acting on the representations of friends, bought copper plates with the intention of etching and publishing his own drawings, whereby he should divert into his own pocket the large profits which now went to the publishers. The only use of them he ever made, however, was to alarm the publishers by threats, so procuring better terms.

His freedom from danger of arrest lasted but a short time; as before, he failed to produce the stipulated monthly sum after one or two instalments had been paid, and then held his hand until such pressure was brought to bear upon him, that he was obliged to satisfy his most clamorous creditors with money. The patience of others, as before, he contrived to buy with pictures: and, when fairly run to earth, he displayed a degree of address in soothing his captors, which bears testimony to the singular fascination he exercised over those brought in contact with him.

To set the bailiffs on Morland's track became, after a while, worse than useless. He exercised his arts upon them with so much success that they became his sworn friends, and instead of effecting his arrest, would give him timely warning to get out of the way. Nor did only bailiffs submit to the spell of his personality. Dawe tells us that on one occasion a creditor, of whom Morland stood in much awe as a shrewd and resolute man, himself accompanied the bailiffs to Charlotte

Street, determined to see that the men did their duty and executed the writ of arrest. Morland was just leaving in a coach when the party arrived and, finding escape impossible, gave himself up. He induced the creditor and bailiffs to join him in a visit to a public-house, and over their drink succeeded in persuading the resolute creditor to discharge the writ.

He was not always so fortunate ; on more than one occasion he was actually arrested and conveyed to a sponging-house ; but his friends never failed him, and until 1799-1800, when he spent a day or two in the King's Bench, he always escaped imprisonment. Bail was always forthcoming ; and it is much to Morland's credit that, untrustworthy as he was in all other money matters, he invariably proved loyal to those who gave bail for his appearance and was at pains to ascertain on what date his presence would be required ; faithfully keeping the engagement, though he knew the much-dreaded loss of his liberty might follow.

From the beginning of 1794 he continued to live, with brief intervals, his hunted life. Once, when he returned from one of his periodical country excursions, he learned that the bailiffs were watching the house in Charlotte Street, and with unusual boldness determined to outwit them by taking up his quarters almost under their eyes. There was at the end of the court at the back, a stable ; and he had the hayloft above it converted into a studio where he pursued his work in such security as he might with a ladder in readiness to let down from either of the two windows ; one of these

overlooked the mews, the other, the backyard of his house. With this arrangement and a sentinel at the corner of the mews to give notice of the appearance of the enemy, he remained in seclusion for six days. Unable then to endure the confinement longer he ventured out, and meeting some bailiffs whom he knew, learned who of their fraternity were on the look-out for him. This piece of information was all that Morland wanted; he sought out the bailiffs, bought off their attentions, and went about his business openly for a time. But the creditor by whom the men were employed growing restive, the obliging bailiffs wrote informing Morland that their employer's anxiety to know why they "didn't grab" was becoming so pressing that he had better go into hiding.

Morland promptly acted on the suggestion, and Charlotte Street knew him no more. He sought the aid of his brother Henry, to whom he had given the nickname of Klobstock, or Klob, and ordered his man George Sympson to pack up his painting gear[1]; Henry found a refuge for him in Chelsea, and there he remained for a little while in safety.

Not for long, however; he was confiding enough to

[1] Morland had "all the necessary apparatus for painting and drawing, with a month's stock of bladder colours as well as dry, pencils, and an easel which he took to pieces in a moment, contained in a neat mahogany box about thirty inches square. For as if he had anticipated the numerous wanderings and changes of abode that were henceforward to be his lot, he gave orders to a cabinetmaker,—soon after his arrival in Charlotte Street,—for the said convenient painting chest or box at the very time every person but his brother and a few friends thought him permanently settled there." (Collins.)

tell an "old friend" whom he met in the street where he was living, careless of the fact that he owed the friend £300. He not only disclosed his address but invited the man to come and see him, offering a picture as a present to induce him to do so. The friend came next day, received the picture, and left, renewing his promises of secrecy and continued friendship; and on the following morning he had Morland arrested. Bail was forthcoming as usual, and he was soon free again. While we render all justice to Morland's skilful management of his creditors, we must not overlook one peculiar feature of his situation. One set of creditors was continually hunting him with a view to arrest and another set was as constantly shielding him, helping him to evade arrest, and going bail for him, with the object of procuring pictures.

He would not return to Chelsea after this experience, and sought refuge with Sympson in the house of a waterman at Lambeth. Here he remained for a month, never leaving his hiding-place until after dark, when he would get the waterman to row him across the river, that he might visit his favourite public-houses in the neighbourhood of Charing Cross. He was apparently beginning to grow nervous at this time, for, without any particular reason, he became dissatisfied with the house at Lambeth, and wanted to go farther afield where he thought he might be more secure from pursuit; accordingly he took a furnished house at East Sheen where his wife joined him.

It is probable that one motive for leaving Lambeth

GIPSIES IN A WOOD

(*Size of original picture* 19¼ × 25½ *inches.*)

for East Sheen was to obtain more exercise and freedom of movement. For weeks together in London he had only ventured out after dark, and the confinement was telling upon his health and spirits. He worked incessantly : if he did not go out in the evening he seldom left his painting room until he went to bed ; he ceased to take his meals regularly, but would "sometimes have, at seven in the morning, beefsteaks and onions with purl and gin, or a pot of porter for breakfast. His dinner he would take at eleven or twelve or one or three o'clock as his appetite served." Even while at Charlotte Street, where at first some regularity was maintained in their domestic arrangements, he seldom sat at table with his wife, but cooked his own food in the studio and ate it from a chair beside his easel. It would seem that during such periods of self-imposed confinement he indulged the habit of "tippling." For weeks together he would be perfectly sober, working hard ; and then he would give way to drink, swallowing liquor of all kinds in quantity. He never drank tea, maintaining that it made his hand shake.

Dawe says that though Morland did drink "vast quantities of spirits, his feats in this respect have been exaggerated." On occasion he went to extremes, as witness the following extraordinary record which he sent to his brother Henry—

G. Morland's bub for one day at Brighton (having nothing to do).

Hollands Gin }
Rum and milk } Before Breakfast.

Coffee—Breakfast.
Hollands, Porter, Shrub, Ale,
Hollands and Water, Port Wine } Before Dinner.
with ginger. Bottled Porter,
Port Wine—At dinner and after.
Porter, Bottled ditto, Punch, Porter,
Ale, Opium and Water.
Port Wine—At Supper
Gin and water, Shrub.
Rum on going to bed.

This remarkable list of liquors was adorned with a sketch of a tombstone bearing a skull and cross-bones and the epitaph : " Here lies a drunken dog."

There is no date to this singular document, and there is no clue to the year when the visit to Brighton was paid ; it may have been one of the artist's many excursions from London in search of pleasure or of temporary escape from creditors.

Such a day's " bub " must have been very exceptional. Morland's constitution was a strong one, but no constitution could possibly have withstood frequent outbreaks on this scale. Dawe assures us that when in the company of a temperate person he drank no more than his companion. His love of the saddle stood him in excellent stead, and as long as he was able to ride he suffered little from the effects of intemperance.

The man was a mass of inconsistencies ; even as he painted pictures to point the moral of Industry and Economy while he was indulging in wild extravagance, so in his sober moments he would descant with

eloquence and earnestness upon the evil effects of drink. He seemed incapable of applying his precepts to his own case; and when invited to do so would dismiss the matter with a laugh expressing his preference for a "short life and a merry one," or in more serious mood would declare his resolve to turn over a new leaf.

How long Morland remained at East Sheen it is impossible to discover. Collins says he stayed there "for a considerable time in perfect security," and it was during his residence there that Mr. Wedd arranged yet another compromise with his creditors. Under this agreement he undertook to paint two pictures a month, which were to be sold for the benefit of those to whom he owed money. This arrangement, according to Dawe, was made in November 1794; "but as might have been expected he never completed any pictures on these terms." The undertaking at least enabled him to go abroad without fear of arrest for a time; but when no pictures were forthcoming creditors began to grow impatient, and Morland once more went in fear of arrest. He therefore left East Sheen, and went into hiding in Queen Anne Street, East, a retreat selected by his brother Henry.

This place was so well chosen that for three months he remained in security. Henry Morland had been mindful of his brother's requirements, and was influenced in taking these lodgings by the fact that Portland Chapel being immediately opposite, the rooms occupied by George were therefore not overlooked.

His creditors were more than usually desirous of finding Morland at this juncture, for one of them offered a reward of £10 for information as to his place of concealment. His only companion in Queen Anne Street was an attendant of "demure deportment and somewhat puritanical disposition," whose peculiarities were a source of amusement to him. The constant anxiety inseparable from the hunted life he led was telling now upon the artist's disposition; his lightheartedness forsook him, and his temper, says Collins, "grew troublesome to himself and those about him. Brooding over his difficulties and starting at the sound of a strange voice, he wrought himself up to a pitch of nervous apprehension which made existence almost unendurable to him. His terror of imprisonment increased, and, we are told, he was on one occasion near taking his own life."

His stay in Queen Anne Street was brought to a close by arrest. Brooks, his former servant, was strongly suspected of betraying his hiding-place. It is possible that the man, roused to jealousy at his dismissal in favour of another, was guilty of this act of treachery; on the other hand, Morland's own habitual carelessness which often led him into acts out of all harmony with the caution he should have observed, and sometimes carried to extremes, may have led to his arrest. The latter seems the more likely explanation by the light of subsequent events.

Arrangements were made, as usual, with the creditors at whose instance he had been arrested,

THE WOODMAN

(*Size of original picture* 24 × 27 *inches.*)

and Morland was soon free. He then left Queen Anne Street, and sought refuge with his friend Mr. Grozer, who had engraved many of his works and "deemed it an honour to reckon him among his inmates." Whether Mr. Grozer thought to turn the genius of his lodger to his own personal profit, or Morland suspected this motive on the part of his host, or whether the unwelcome attentions of creditors suggested the desirability of another move, does not appear. Whatever the reason Morland did not stay long at Mr. Grozer's; the engraver having occasion to leave town for a time, his lodger seized the opportunity to decamp, which he did without paying his bill for board and lodging.

Inasmuch as mention has been made of the suspicion which rested upon Brooks in connection with the arrest effected in Queen Anne Street, it is to be noticed that when Morland decamped from Mr. Grozer's house, it was Brooks who assisted him in his flight. Thanks to his dexterity, Morland made good his retreat to lodgings kept by Mrs. Ferguson in the Minories, his address being known to none but Henry Morland and Brooks.

He was soon frightened out of the Minories lodging. While working one day at his easel he happened to glance out and saw a man and a woman staring at him, over the blind of a window opposite; the ever-present terror of discovery and arrest instantly seized him; he mentioned the matter to his brother, who inquired of Mrs. Ferguson whether she knew anything of these

two inquisitive persons, and Henry, failing to obtain a satisfactory account of them, was unable to reassure George as to the innocence of their intentions. The couple kept their station for two hours that day, and next morning resumed it soon after the artist went to his easel. Mrs. Ferguson was sent for and attributed the attentions of the two gazers to curiosity, in which she was no doubt correct; and, roused by Morland's announcement that he must leave the house unless the annoyance ceased, suggested a method of stopping it which reflected more credit upon her ingenuity than her regard for propriety. Her suggestion appealed to the coarse humour of George and his brother, but they did not take it seriously, and resolved to seek a new hiding-place. Accordingly, Henry made arrangements for him to lodge with his mother-in-law, Mrs. Ward, at Mansfield Place, Kentish Town.

Here he remained for a short time, then, suspecting that his retreat had been discovered, he left Mansfield Place by night and sought refuge with his brother in Frith Street. While at Frith Street, feeling himself secure, he painted two or three good pictures; but ere long he began to realise that his brother's house was no place for him. Henry at this period appears to have been the only person to whom the sale of his pictures was entrusted—and indeed, having regard to the nature of the life he was leading, always in concealment, it is very improbable that he ventured to employ any one else. His works were still in demand, and Henry Morland's house was the resort of persons

anxious to buy them. George, therefore, was frequently alarmed by recognising the voices of creditors, old and new, and made up his mind to leave. His manner of quitting Frith Street was characteristic of him in his mood of extreme caution; he did not acquaint his trustworthy brother with his fears or his intention, but left abruptly. Acting thus upon his own account, he was not inclined to seek a new hiding-place for himself, and therefore sought refuge once more with Mrs. Ward at Mansfield Place.

CHAPTER XII

THERE are no means of ascertaining how long the artist spent in thus dodging his creditors. The arrangement mentioned in the last chapter, under which he was to paint two pictures a month for their benefit, was made in November 1794 while he live at East Sheen, which place he appears to have left soon afterwards. Where he was living in 1796 when Mr. Wedd induced his creditors to sign a fifth, and last, letter of licence, it is impossible to determine with certainty ; but, as already said, he visited the Isle of Wight during that year. How low the artist's credit had then fallen may be inferred from the fact that this undertaking pledged him to pay only £10 per month. It was signed by few of the creditors, and the fact that many declined to put their names to it, sufficiently accounts for Morland's life of concealment during these years. Those who signed this final letter of licence were little better off than those who did not ; for Dawe tells us that Morland made fewer payments under this agreement than he had done under any of the previous letters.[1]

[1] It will be remembered that Morland "satisfied every creditor" who signed the first letter of licence in December 1789. Apropos of the fifth,

A ROCKY COAST SCENE WITH FISHERMEN

(*Size of original picture* 35⅞ × 46¾ *inches.*)

He left his mother-in-law's house after a short stay, and went into lodgings at China Row, Walcot Place, on the Surrey side of the river: thence to Poplar Row, Newington, in the same locality, whence he retreated to Kennington Green, where he found refuge in the house of a cobbler. This cobbler, who was a Methodist holding strong religious views, made, it is stated, many endeavours to reclaim his lodger. On one occasion, hearing Morland break out in a fit of angry swearing, he left his last and came upstairs, Bible in hand, to remonstrate. The painter made no attempt to check the stream of exhortation, but, setting a canvas on the easel, set to work to sketch the cobbler in the act of preaching. The latter must have been a good fellow, for when, his address concluded, he was shown the sketch, he only observed, with a smile, that it was a thousand pities the devil should have in his service a man so clever. Morland, satisfied with his jest, destroyed the caricature at once, lest it should find its way into a print shop to the annoyance of his well-meaning host.

At the end of 1797, Henry Robert Morland died. It was soon after his father's death that George was advised to claim the dormant baronetcy, but the advice

and last, arrangement of this kind, Dawe states that in the course of five years Morland "paid at the rate of nine shillings and five pence in the pound to his creditors generally. To effect this, however, he had been continually borrowing money from new sources—hence it is probable that, after paying this proportion of his old debts, he owed nearly as much as before: his debt to his attorney alone for law expenses and money borrowed had, in this period, increased from £900 to £1500."

could scarcely have been given at a time when it was less likely to be followed. We cannot determine the artist's precise whereabouts at the moment of his father's death, or at the time when he was advised to put forward his claim ; but as we are able to give the date of the next incident in his career from independent evidence, it is quite clear that the opportunity of becoming Sir George Morland came when the artist was using his utmost endeavours to conceal himself from clamorous creditors.

We are told that when he heard there was no pecuniary advantage attached to the baronetcy, but on the contrary much expense would be involved by the process of proving his claim, he relinquished all thought of claiming the distinction, observing that "plain George Morland" would always sell his pictures, and there was more honour in being a fine painter than a titled gentleman ; that he would have borne "the disgrace of a title" had there been any income to accompany it, but as the matter stood he would not trouble himself. This, without doubt, is a very correct statement of the artist's views. To have come forward as claimant to a baronetcy without estates at the time he was dodging between his brother's house and his mother-in-law's, or secretly transferring his belongings from one humble lodging to another in the Newington district, would simply have been to invite the attentions of the creditors he was trying to evade, without any compensating advantage. But even had his circumstances at the time been less precarious we know quite

enough of Morland's character and social tastes to be certain that a baronetcy—or any other distinction—would be distasteful to him.

It was about the end of the year 1797 or early in 1798 that Morland called in the assistance of his brother, and moved, with his usual secrecy, to a cottage at Hackney. It cannot be said where he was living just before this move; but when he went to Hackney he was joined by his wife. Collins states that all the time he remained there he was remarkably steady and industrious; and for proof that at last the unfortunate artist enjoyed some peace of mind, this authority observes that all the pictures painted by him while in this retreat were conspicuous for the careful and judicious manner in which they were finished. "Each of his drawings also was, in like manner, beautifully worked up, and evinced a marked and finished attention in those parts which, in too many of his other works, dashed off under less favourable circumstances, have been evidently neglected." Collins further says that, as a result of the great improvement in Morland's work during his stay at Hackney, the prices rose fully forty per cent: and Dawe's statement that he resumed his old extravagant style of living, perplexing his neighbours by the profusion of his expenditure and the great quantities of wine and other luxuries carried into his lodging, confirms the conclusion that, for a time at least, Morland was again doing well. So flourishing were his circumstances, thanks to sobriety and hard work, that he appears to have cherished the

idea of paying off all his creditors ; and inasmuch as many of them, according to Collins's account, would gladly have accepted nine shillings in the pound in full settlement, there is no reason to doubt that under favourable conditions he would have been able to clear himself, and make a fresh start in life. He was only thirty-five years of age ; his powers, when he abstained from over-indulgence, were still at their height ; and he had every prospect of arriving at the position of comfortable independence his genius justified his friends in hoping he would attain.

It was not to be, however ; from the date of his arrival at Hackney his peculiar methods attracted first the attention, and then the suspicion of his neighbours. Still fearful of arrest he left his lodgings only in the early morning or late in the evening ; and to escape the bailiffs he imagined to be always on the watch for him would often climb the garden palings and enter the house by the back-door. Such proceedings on the part of a new-comer to a quiet village near London were quite enough to stimulate local gossip : and when George and Henry Morland, over their drink in the public-houses, were overheard speaking of copper-plates, engraving and impressions, the local intelligence thought it had discovered the clue to the mysterious doings of the new arrival.

Having regard to the frequency of the crime of forgery in those days, and to the doings that fired the curiosity of the Hackney folk, the conclusion at which they arrived is quite explicable. Here was a stranger

HARROWING

(Size of original picture 9½ × 11⅛ inches.)

who lived in luxurious style, who remained shut up all day, who went out and returned home at unorthodox hours, who preferred to climb over the palings rather than go in by the front door like an honest man, and discussed with his friends matters savouring of forged bank-notes. The Hackney people, putting these things together, concluded that painting was merely a blind, and that the artist was a forger of bank-notes. They laid information accordingly, and Messrs. Winter and Key, the Bank's solicitors, promptly took action, despatching a party of Bow Street officers to arrest the supposed forgers. This, as the records of the Bank of England show, occurred in June 1798.

George Morland, having received warning that the officers were close by, and were inquiring for the dwelling of a painter, jumped to the inevitable conclusion that they were bailiffs, and instantly quitting the house by the back-door, climbed the palings and made his way across the brickfields to London. Henry Morland or Mrs. Morland, or perhaps both, remained to receive the officers, who would listen to no explanation until they had ransacked the premises with the thoroughness their mission required. When every drawer had been broken open and every hiding-place "that could hold a pack of cards" rummaged; and the search had revealed nothing but unfinished pictures, painting materials, and property equally innocent, the explanations of the artist's relatives were accepted, and apologies were tendered.

George Morland, in the meantime, had found a temporary hiding-place in London, where he appears to have remained for a week. He was discovered by his friends, and the mission of the Bow Street officers being explained to him, he took counsel with Mr. Wedd. That gentleman at once approached Messrs. Winter and Key with a claim for compensation in respect of the inconvenience caused his client by the loss of a week's work and the damage done to his property : but, according to Dawe's account, he obtained no satisfaction until he threatened the Bank with an action for trespass, when he obained a solatium of twenty guineas.[1] It was little enough, if, as Mr. Wedd represented, the loss of a week's work meant to Morland the loss of thrice that sum.

This incident gave the painter a distaste for Hackney, where he had resided for six months, and he resumed his wandering life. He stayed for a time in the house of Mr. Merle, a carver and gilder, who was an old acquaintance, and one of the few sincere friends who never took advantage of his distress. During his stay with this friend, who lived in Leadenhall Street, he was extremely industrious. Unable to venture out, he rose at six o'clock every morning and continued at his easel until three or four in the afternoon. But industry now was not accompanied by the more sober habits he had adopted while living with his wife and brother

[1] Blagdon gives the sum as "two bank-notes of £20 each," but the Bank books confirm the statements of Dawe and Collins that it was £21, "nothing having been found to justify the suspicions of the police."

at Hackney; confined to the house, and released from the influence of his relatives he gave way to drink. Dawe says that the habit was growing upon him, and his constitution was suffering from the effects.

No doubt this was the case; the life he was leading would have broken down any constitution. Unable, for fear of arrest, to venture abroad, the long rides in which he had formerly found health as well as pleasure, were denied him; and he could have taken little exercise of any kind. He sought oblivion from his money difficulties in drink, and had already had one slight attack of apoplexy which, in conjunction with the swelled condition of his legs, alarmed him into seeking the advice of the famous physician John Hunter. From Hunter he received due warning of his danger and the cause of his malady; Morland, however, had no illusions as to its cause, and was quite well aware that it was drink. While living at Mr. Merle's he seldom went to bed before two or three in the morning; the hours were probably spent tippling.

After a time he left Mr. Merle's house and took a lodging at Fountain Place, City Road; and from Fountain Place he went to his brother, who had now taken a house in Dean Street, Soho. He was not idle at this time. Collins says that while with his brother he painted several fine pictures, specifying that of "The Poacher," which was engraved by S. W. Reynolds, and published in 1800 by W. Jeffryes & Co. From this time (the latter part of 1798) Henry Morland

was almost constantly with his brother, and obtained by far the greater number of the pictures he painted.

His dislike to the society of other than persons of the lower classes appears to have been as strong as ever at this time. While living in Fountain Place, Mr. Wedd asked him to go to the house of Mr. Serjeant Cochill to repair some injuries which had been sustained by a picture of his. Serjeant Cochill's real motive in endeavouring to induce Morland to visit his house to retouch the picture was the desire he shared with so many others to see the famous painter at work. Mr. Wedd had great difficulty in persuading the artist to meet the Serjeant's request; but eventually Morland gave way, and, accompanied by his brother and Mr. Wedd, spent a few hours on the painting. While in the house he refused to take any refreshment in the presence of his host and hostess, apparently because he thought if he accepted a glass of wine it would be incumbent on him to drink the Serjeant's health. Whenever Serjeant Cochill and his wife happened to leave the room where he was painting, Morland at once asked his brother to make haste and give him some Burgundy and cake; but nothing would induce him to eat or drink in his host's presence.

This incident offers an illustration also of the good feeling which accompanied the painter's morbid shyness. Serjeant Cochill, it appears, had always treated him in a friendly manner, and had offered him professional aid should he ever require it; and Morland, before going to the house, stipulated that he was not to receive

money for the service he was about to render. The Serjeant had not been told of this stipulation, and when the work was done strove to press upon the painter "a purse of guineas"; this Morland resolutely declined to accept, and Mr. Wedd was at length obliged to explain the condition on which the painter had consented to come. When we remember that Morland was in a chronic state of impecuniosity, and at the same time was so fond of having gold—in contradistinction to paper money—to finger in his pocket, that the picture-dealers played upon this trait to their own considerable advantage, his refusal to yield to the temptation is all the more to his credit. He seems to have mistrusted his ability to resist Serjeant Cochill's representations, for he whispered to Mr. Wedd not to leave him lest he should give way. We can well understand that shyness alone would have led him to accept the fee, had the kindly lawyer continued to press it on him when there was no one else present.

The output of the engravers during the period 1795-98 shows that the demand for Morland's works was as brisk as ever. In 1795 thirteen pictures and three "studies" were published; in 1796 sixteen were published, and in 1797 thirteen. It is worth noticing this circumstance, as these three years cover the period during which the artist was eluding his creditors with more energy than he had ever done before. The year 1798 showed a great falling off, only three works having been published.

In 1795 and 1796 nothing from his easel was

exhibited at the Royal Academy; in 1797 no fewer than seven pictures[1] were shown.

[1] The exhibitor's address is given as 28 Gerrard Street, Soho. It is impossible to identify the owner of the pictures, as the old rate-books do not give the numbers of houses. Mr. Wedd, Mr. John Harris, and a Mr. J. Manson who bought many of Morland's works, all lived in this street.

CHAPTER XIII

Morland and his wife remained in London for several months. Mrs. Morland had been ill during the latter part of 1798, and she was attended by Dr. William Lynn of Westminster. The doctor had conceived a warm interest in the pair, attracted, no doubt, by the artist's singular fascination as well as by his genius; and Morland having expressed his anxiety to get away from London and the people by whom he was surrounded, Dr. Lynn placed at the disposal of the couple a cottage[1] he possessed at Cowes in the Isle of Wight. Thither accordingly Mrs. Morland, with a servant, went in April 1799, her husband and George Sympson following soon afterwards.

This, it is evident, was not the first time Morland had enjoyed the hospitality of Dr. Lynn at the Cowes cottage. He had been acquainted with him for at least two years, as witness the "Cottage Scene; Dr. Lynn and his Children looking at a Horse," painted in 1797, while the artist was in the island. And had this been

[1] This dwelling, known as Surrey House, is still standing; it is in Carvell Lane near the railway station. (Hubert Garle.)

the first time he occupied the house he could hardly have gathered round him during the three days or thereabouts that his stay lasted the sailors, fishermen, and smugglers who, says Dawe, filled the apartment in which he painted from morning till night. It seems tolerably clear that the brief visit to Dr. Lynn's cottage in April 1799 was celebrated by extension of hospitality to old friends of the social grade in whom Morland delighted.

These gatherings, blend of the festive and the industrious, were rudely checked by the usual cause,—an alarm of bailiffs. Henry Morland had intended to accompany his brother, but, luckily for the latter, was detained by business. Creditors, as ever, were seeking the unfortunate painter, and by some means his address at Cowes became known. About three days after George had left London, Henry chanced to enter the White Horse Inn, Fetter Lane, and while there overheard one of a small party of men observe in exulting tones that he had "found out Morland's retreat at last, and before three days pass would fix him as fast as the bars in the cells of Newgate"; the speaker added that a writ was then being prepared, and that he intended to go down with the officers "to prevent all palming" (bribery).

Henry Morland did not wait to hear more; he left the White Horse at once, and took the night coach to Southampton, whence he crossed to the Isle of Wight, arriving at Cowes in time to warn his brother. The painter immediately left Dr. Lynn's cottage and sought

FEEDING TIME

(*Size of original picture* 57½ × 80 *inches.*)

safety at Yarmouth on the north-west coast of the island, where he found lodgings in the house of a man named George Cole, said to have made a fortune by smuggling. Here he stayed for a time until the alarm was over, when he moved into the George Inn at Freshwater Gate, kept by Mr. Plumbley, with whom he was on terms of great intimacy ; here he was joined by his wife, brother, and Sympson ; and anxiety as regarded pursuit being at an end, Morland set to work, drawing and sketching on the beautiful coast.

Dr. Lynn's kindness to Morland would seem to have been not wholly disinterested. We are told by Dawe that when the artist was on the point of leaving London for the island, Dr. Lynn pressed upon him a letter addressed to a medical friend living at Newport, which letter desired the friend to purchase whatever pictures or drawings Morland might have for sale ; and that Morland refused the letter, "but was afterwards under the necessity of accepting it."

It is not easy to understand how the painter ever became "under the necessity" of accepting the introduction to this purchaser at a time when the dealers were eager to buy pictures and his brother Henry was with him. But it would seem that he did accept and make use of the introduction ; for, a few weeks after his arrival in the Isle of Wight, the Newport doctor wrote Dr. Lynn to the effect that he had bought drawings to a considerable amount. He was clearly no judge of art, for he added that in his opinion they were very dear, mere scratches with a pencil on a piece

of paper, and he could buy better for threepence apiece at any shop in Newport. Dr. Lynn, however, knew what he was doing, and begged his friend to purchase as many of these drawings as he could obtain. Like every one else who was brought into contact with Morland, Dr. Lynn was anxious to procure pictures, and knew that the most trifling sketches were well worth buying.

As this visit of the year 1799 appears to have been the most prolonged of any Morland paid to the Wight, his mode of life whilst there may be noticed. The late Dr. Joseph Groves of Carisbrooke, who had conversed with several persons who saw the painter and with some who knew him well, was kind enough to send the following information which, at an earlier period of his life, he had gleaned from Morland's personal acquaintances—

"I have seen many public-house signs he had produced to wipe off a score, and paintings he had sold in the neighbourhood. So far as I know not one remains in the Isle of Wight now.[1] . . . Morland consorted in the island with a class below that of the small gentry and yeomen, but it was said he made sketches, for which they paid when he was short of money.

"The island was, of course, much more remote at the end of the eighteenth century than since, and Morland was in hiding

[1] Mr. Hubert Garle mentions two signs painted by Morland as recently existing in the island, that of the "Horse and Groom" at Shalfleet, and "The Fighting Cocks" at Hall Common. The latter, which included portraits of two local farmers named Roach and Hills, has been lost or destroyed.

from his creditors here. He stayed at Freshwater and along the south-west coast, and sometimes he went inland. He was particularly friendly with the landlord of a little inn ("The George") at Freshwater Bay, or Gate, a Mr. Plumbley."

He was, adds Dr. Groves, in the habit of paying periodical visits to Cowes, taking with him the canvases he had finished to sell to the dealers, who used to come from London to meet him; and it was this practice which brought him into a curious difficulty.

It is hardly necessary to observe, that at this time England anticipated a renewal of the struggle with France, and that at close quarters. In the previous year French levies had landed in Ireland, and made common cause with the insurgents, only to be routed at Vinegar Hill; and though Nelson had broken the sea power of France at the Battle of the Nile, Pitt's success in reviving the European coalition against Napoleon in April 1799 had done little to allay the wide-spread fear of French invasion. Throughout the country preparations to resist attack were vigorously pushed on, and precautions against foreign spies were rigorously enforced; volunteer corps were being raised in every town, and the Government was deluged with applications for arms and equipments. No foreigner was allowed to enter the country without a passport; and to prevent spies communicating with the enemy, an order was issued forbidding any foreigner to reside within ten miles of the coast between Norfolk and Hampshire. The whole country was in a state of nervous apprehension; people were prone to discover

French influence or French machinations in the most trivial incident; and nowhere was this condition more prevalent than in the Isle of Wight—naturally enough, perhaps, in view of its comparatively defenceless state. Only in April 1799 the arrest of a Mons. Audinot had been ordered by the Government,[1] he having carried on a treasonable correspondence with the French while residing on the island. Dr. Groves' letter says—

> The men of Wight had been formed into a military body—the Isle of Wight Loyal Volunteers, also called the Isle of Wight Fencibles—the members of which were very enthusiastic, and always on the alert, as it was supposed Napoleon contemplated a descent upon the island. In a small community, such as that of Cowes was in those days, the presence of a curious stranger would excite comment, especially when it was noted that he met strange men who came by the hoy from Southampton and took "plans" back with them.

No doubt Morland had been under observation for some time before the suspicions of the Cowes people hardened into the conviction that he was a spy in the pay of France; and when his proceedings were reported to Colonel George Don, then commanding the Southern District of England,[2] that officer took measures for the arrest of the supposed spy.[3] An officer of the Dorset

[1] *Aliens Correspondence*, Public Record Office.

[2] The country at this period was divided into two Military Districts, North and South.

[3] Dawe and Collins state that the arrest was made at Yarmouth. Dr. Groves affirmed that it occurred at Cowes when Morland was there to meet publishers with reference to his pictures; and the latter seems to be the more likely place of the two, having regard to the circumstances.

Militia with eight men was sent to take George Morland and his associates into custody; and accordingly the artist, his brother, and the man Sympson were surprised early one morning at breakfast, and told they were under arrest. Morland, always nervous when his liberty was threatened, became so agitated that the officer was convinced of his guilt. Henry, cooler and more discerning, knew that a charge which could be easily disproved need give them no concern, and after remonstrating with the officer, opened his brother's portfolios and showed him various pictures and drawings to demonstrate the innocence of his pursuits. Mr. Hubert Garle states that the work which furnished the immediate cause of Morland's arrest was a sketch of Yarmouth Castle (now in the collection of Mr. Phillips), but there were others into which, if Collins may be depended on, perturbed imaginations read sinister meaning.

One fine drawing in particular, although it was only of a spaniel dog in a landscape, was construed by the honest lieutenant into the plan of the island, and the dog, he was confident, represented the very part of it upon which the enemy were to land. But the mystery of an oil painting nearly finished which they showed him, was still more ingeniously deciphered. This picture, which has since been engraved,[1] is the celebrated one of the farmer holding his purse, as if considering what he should give the hostler, who stands with his hat in his one hand, and the bridle of a white horse over his arm. The white horse ready bridled and saddled in the stable,

[1] Paying the Horseler (Ostler).

he said, represented the plan of all the coast of England, which latter place clearly was the stable; the hostler meant the spy or draftsman, who would not give up his work till the enemy paid him. The farmer could be no other than the French agent who was now in the Channel, reflecting upon the risk he runs of escaping; and therefore, as in the picture, even a private in the ranks may see, is very loth to part with all his money to the spy, as by that means all hopes of his retreat would certainly be cut off.

We are not told who it was that read these ingenious meanings into the pictures; nor is the point of any moment. The painter, his brother, and servant were taken before Mr. Edward Rushworth, the nearest Justice of the Peace, and were by him committed for trial at Newport where the Magistrates, warned by express,[1] were assembled in readiness to try the case. The two brothers and Sympson were marched to Newport, a distance of about five miles, carrying the portfolios which contained the supposed proofs of their guilt. The records of the Sessions or Courts held at Newport for this period are, unfortunately, lost, and the military archives at the Public Record Office contain no mention at all of the matter. Dawe and Collins agree that the prisoners were closely examined and were dismissed, George Morland with a caution to refrain from making any more sketches. Dr. Joseph Groves, quoting from oral tradition, says that Morland was sent to the Bridewell, and detained there until he

[1] The carriage of letters at this period was undertaken by the mail-coaches, but despatches of urgency or importance were still sent by mounted messenger called an "express."

SMUGGLERS, ISLE OF WIGHT

(*Size of original picture* 28 × 36 *inches.*)

could procure the good offices of his friend, Mr. Plumbley, to bail him out ; and he adds that Morland, in return for this timely assistance, painted Mr. Plumbley's portrait in the uniform of the Isle of Wight Loyal Volunteers.[1]

The whole business to us looks ridiculous enough ; but if we can conjure up a fair idea of the state of nervous anxiety to which the country had been wrought by fear of sudden invasion, we are able at least to understand the attitude of the authorities.

The injunction to make no more drawings was ignored by Morland, who remained in the Wight pursuing his work. His favourite resort was a small public-house, "The Cabin," at Freshwater Gate, and while living here he made a large number of sketches along the coast as far as Black Gang Chine, Undercliffe, Steephill, Bonchurch, and Shanklin. The Cabin was a resort after Morland's heart ; here he was found on one occasion surrounded by smugglers, sailors, fishermen, and poachers, whose society he quitted with great reluctance at the request of the friend who found him there. Asked why he consorted with such people, the painter's reply was convincing, "Reasons and good ones ! See ! where could I find such a picture of life as that (exhibiting his sketch-book) unless among the originals of the Cabin ?"[2]

[1] This portrait, painted on a mahogany panel, was, in 1904, in the possession of Mr. Plumbley's daughter-in-law, Mrs. Wheeler, who showed it to Mr. Hubert Garle.

[2] Mr. Garle adds, "This inn, according to some of the village patriarchs, is part and parcel of the present Albion Hotel, though others claim that

Either during his stay in 1799, or on former visits, Morland made excursions to many parts of the island. While at Freshwater he painted the pictures "Freshwater Bay," "The Needles," "Brooke Bay," and "Freshwater Cave" (a moonlight effect), "The Mermaid," and many others. The Mermaid was an inn he sometimes frequented. Mr. Garle was informed that Morland presented to the watermen of Freshwater prints of his works, "Jack in the Bilboes" and "The Contented Waterman," and that these were eventually purchased by a Mr. Ball, whose father, a waterman, the artist used to employ to row him about the coast on his sketching trips. "The Tap-room" is said to have been sketched in The Cabin.

A sporting picture, "The Death of the Hare," was painted at Briddlesford: Mr. Garle suggests that it "represents Mr. Jacob's harriers killing their hare, as the pack would have been hunting about the time that Morland was in the habit of paying visits to the Wight." An interior, a rustic courting a milkmaid, was painted in an old barn at Kingston since destroyed by fire.

Morland appears not only to have continued painting after the warning given him by the Newport bench, but to have sent both pictures and drawings to London, where they sold, says Collins, remarkably well. Yarmouth was his headquarters, but he must have

its site is now covered by the sea at high tide. Be that as it may, there are four very old rooms still remaining in the middle of the Albion Hotel."

spent much of the summer and autumn travelling about the island. He was, as ever, in a chronic state of impecuniosity, and it is recorded that on many occasions he paid his score at the inn where he might lodge for the time being by painting a sign for the owner, or executing a sketch for which he could always find a ready purchaser.

CHAPTER XIV

Morland returned to London in November, and took lodgings in Kennington Lane, Vauxhall. Even as he had gone away in debt, he came back in debt, and was manifestly under apprehensions more than usually serious with regard to his creditors. He must have found reason to fear that his liberty was in danger, for he took steps to baffle his enemies by procuring his own arrest at the hands of friends. On 30th December 1799 he was arrested, and on the following day was committed to King's Bench Prison[1] at the instance of John Harris[2] to whom he owed £30, and of one A. Battye to whom he owed £15. Mr. Harris of Gerrard Street had always been a staunch friend to Morland, a fine collection of whose pictures he possessed; and the sum, £30, was one which the painter, even in his worst days, could have quickly paid off with a single picture. It is obvious, therefore, that this step was taken simply to avoid difficulties with more pressing and larger creditors.

[1] *Queen's Bench Commitment Book*, No. 16; Public Record Office.

[2] Mr. John Harris (1758-1846) was a partner of Mr. Newbery, publisher of the *Gentleman's Magazine*, and succeeded him in the business.

POST-BOYS AND HORSES REFRESHING
Signed, 1794

(*Size of original picture* 19 × 25 *inches.*)

Having gone through the form of arrest, for under these conditions it was little more, Morland was at once granted the Rules of the Board of Green Cloth, commonly known as "the Rules," and took a furnished house in Lambeth Road, St. George's Fields. Here, nominally a prisoner for debt and therefore safe from importunate duns, he settled down with his wife, his brother Henry, and his servant, George Sympson.[1] There was a garden attached to the house, and this Morland, after his old custom, turned into a menagerie where he kept the animal and bird models he wanted in his work; here he had asses, goats, sheep, pigs, and rabbits; eagles, hawks, and other birds.

During his residence in St. George's Fields Morland led "a more regular though not a more temperate life," if Dawe's statement may be accepted. But something may be said on this latter point on a future page. The greater regularity he observed was probably due to the influence of his brother Henry, for whom from this time forward a very large proportion of his work was done. It is stated by Dawe that while he lived "within the Rules" of the King's Bench, and during the few remaining years of his life, he ceased to sell his pictures, but accepted a daily fee

[1] Sympson was obliged to leave Morland "soon after he went to the Bench, his place being filled during his absence by several extraordinary characters; for be it here observed that for several years he always had a servant to attend in or near his painting-room, at one guinea per week, and often victuals" (Collins). Hassell says that a waterman, nicknamed "My Dicky," was Morland's confidant and picture-salesman at this time; this individual is said to have been his constant companion and favourite, but whether he ever acted as the painter's servant is not clear.

of two guineas and his drink from the patrons who employed him. There is obvious reason, however, for thinking that this method of selling his services was only occasionally adopted, at all events while he dwelt within the Rules. The painter could not have resumed his old extravagant habits of living unless he had been earning much more than two guineas a day, for tradesmen would hardly have given him, a prisoner for debt, the liberal credit he enjoyed in former days.

We may accept, in preference, Collins's statement that the sums Morland was in the habit of receiving while at St. George's Fields, with anything like economy, would have enabled him to pay every shilling he owed; but that economy was so foreign to his nature that when he was liberated he was no better off than when he courted arrest. The two-guineas-per-day arrangement (Blagdon says the sum was four guineas) as a regular practice must have been a later development.

From the time of his arrest Henry Morland continued to obtain the greater proportion of his works; but George also painted several pictures for Mr. Jones, the Marshal of the prison, with whom he appears to have been on intimate terms;[1] and he was in the habit

[1] Prisoners were allowed the "Rules" on condition that they did not enter public-houses. Mr. Jones "passing one day along the road observed Morland carousing in a public-house, on which, having remonstrated with him to no effect, he threatened to recommit him to the prison. The same day Morland painted a view of the tap-room with portraits of the persons who were in his company. Among the rest the Marshal was seen leaning in at the window, in the act of taking a glass of gin from the profligate artist." (Blagdon.)

EVENING ; OR, THE POST-BOY'S RETURN

(Size of original picture 25 × 25 inches.)

of working on occasion at the houses of various friends. Mr. Harris of Gerrard Street, Soho ; Mr. John Graham of Red Lion Square ; Mr. Donatty, a Marshalsea-court officer who lived in Roll's Buildings, Chancery Lane ; and Mr. Spencer, who kept the Garrick's Head in Bow Street, are mentioned in this connection. Mr. Harris was an old friend. Mr. Graham was evidently the exhibitor of three pictures sent to the Exhibition of 1799 ; and Mr. Donatty's address in the catalogue of 1804 [1] proves the ownership of the three pictures shown in that year.

Collins states that from January 1800 till October 1804, when Morland died, he painted no fewer than 192 pictures for his brother alone. He remarks that if he had not seen the regular account and description of them he should hesitate to mention the number, and proceeds to say :—

> As there are several chasms in the account we saw of two or three months in every one of these years, and as he painted occasionally at three different persons' houses in these intervals, besides for more than a dozen followers while in the Rules, there is very little doubt of his having added to the already stated number (192) during the above period, nearly two hundred more.

Dawe fully bears out his fellow-biographer's statement concerning the painter's industry during his last years ; he refers, it will be observed, to the last *eight* years of Morland's life :—

[1] Nothing from Morland's easel was exhibited at the Royal Academy in the four years 1800-3.

By his brother's books it appears that for him alone he painted 492 pictures during the last eight years of his life, notwithstanding frequent indisposition. And when it is considered that besides these he executed perhaps 300 more for other persons, the slightness of the greater part of them will be easily accounted for. In addition to these he probably made upwards of 1000 drawings within that period, as it was customary for him to produce one almost every evening.

Collins observes that the pictures he painted during the first year of his residence in St. George's Fields, though many were extremely slight, "possessed all that fascinating tone of natural colouring which distinguishes this painter's works from all others"; and he points to the eagerness with which purchasers who bought from Morland to sell at a profit, returned for more, as proof of the value placed upon his pictures. And indeed the demand for prints shows that the artist's fame stood as high as ever. No fewer than twenty-nine engravings and etchings from his works were published during the year 1800, while he was a King's Bench prisoner. Numbers of people came in search of him, some in the hope of being able to buy pictures, others prompted by different motives. It seems that he was popularly believed to do his best work when in a state of intoxication, and the belief, no doubt, did much to stimulate public curiosity. His abode, however, was not easily found: it was widely known that he lived in St. George's Fields; but the door bore a brass plate with the name of "Pearce, Coal-Merchant," and this misled many who came in search of him.

Dawe affirms that while here he once more "kept open house, and every day sat down to a good table, at which Mrs. Morland always presided." Whenever the painter had a settled residence for a time his wife joined him, a fact which proves that though the pair might quarrel there was no real estrangement.

As regards his habits while "enjoying the Rules" the biographers differ. There can be no doubt that Morland led an unhealthy life during the twenty months of his nominal imprisonment. He was unable to go beyond certain specified bounds, and thus could not take the exercise on horseback which formerly had enabled him to resist, in great measure, the effects of intemperate habits. Dawe's account of his mode of life in St. George's Fields must be dismissed as unreliable,—it is self-contradictory. In two consecutive pages he tells us that the artist never failed to get thoroughly intoxicated when he had friends with him, and as he "kept open house" companions were seldom wanting; and that, in obedience to his own strict orders, he was never carried to bed when in this condition, so "generally lay on the floor all night." This, during the period when "it was customary for him to produce a drawing almost every evening"! Then, as though to prove the utter untrustworthiness of his own assertions, Dawe proceeds to give direct contradiction to "the common report that Morland painted best when intoxicated."

He comes much nearer the truth when he says that Morland "doubtless painted best when he was ex-

hilarated by company, or by taking that quantity of spirits which might be sufficient to steady his hand and not injure his head."

Collins is a more credible witness in this matter. He admits that reckless extravagance prevailed in every department of the household—cellar, table, and dress; and makes special mention of Morland's boots, "not a pair of which ever cost him less than two guineas," and the drink he provided for any one who would sit with him. At the same time he gives us to understand that the artist's final surrender to drink did not take place until after he was liberated.

It is quite in accord with all we know of Morland that he, while "enjoying the Rules," should drink more than was good for him, and spend much time in dissipation with the fellow-prisoners who eagerly sought the profuse hospitality of the richest man in the Marshal's charge.

His life in St. George's Fields in some respects resembled that he led when he lived at Camden Town during the early years of his marriage. Opposite his house were tea-gardens, a resort of the kind popular in those days, and these afforded the painter opportunity of taking part in the convivial gatherings he loved. Some friend, with the view of keeping him within reach of his relatives, suggested that a society should be formed for the enjoyment of music and liquor. Morland at once fell in with the plan, proposed that the new society should be called the "Knights of the Palette," and accepted with satisfaction the proposition

THE DRAM

Signed, undated

(*Size of original picture* 24½ × 29¾ *inches.*)

of the eight cronies who were with him at the moment that he, "Sir George Morland," should be the first president. Morland, as we know, was singularly susceptible to flattery; and Collins remarks that "perhaps the most finished parasite to be found in all the courts of Europe could never have hit upon a theme of adulation more flattering to his master's vanity" than this compliment.

The painter at once took a palette and converted it into the arms or insignia of the new society by painting thereon a bottle, glass, and crossed-pipes with tobacco burning in them and blots of colour round the edge.[1] The palette was nailed to the ceiling near the presidential chair in the "long-room" of the tea-gardens, where the new society or club held its meetings, and under it every candidate, after paying his admission fee—a bottle of wine—was dubbed a knight, and drank a glass to the health of "Sir" George Morland the founder, and success to the club; this ceremony constituting him a member. The club would appear to have become a great success, for Collins states that he had counted as many as eighty persons present, though some of the "knights" looked as though they often went hungry to bed.

As president of such a gathering as this, Morland was in his element; the fact that he enjoyed being addressed as "Sir" George Morland, though he would not move a step to claim the dignity he was assured

[1] The British Museum collection includes a coloured print representing this palette.

he could obtain as a right, illustrates the boyishness of his nature, and bears out the observation of Dawe that he "never became a man."

During this passage in his life he paid at least one debt with a picture. On one occasion he quarrelled with a Mr. Clifton in a public-house, and Captain Cunningham of the Royal Waggon Train,[1] a fellow-prisoner in the King's Bench, took Morland's part. Clifton and Cunningham came to blows, and the former took action against the artist's champion; which action, as he had been the cause of the dispute, Morland felt himself bound to defend. Serjeant Cochill's professional services were engaged through Mr. Wedd, but as the case was settled on the terms proposed by Clifton's legal adviser — each party to pay his own costs — the Serjeant's forensic skill was not required. Morland, in lieu of a fee, presented him with a drawing bearing a copy of the endorsement on the brief, "Clifton *vs.* Cunningham: brief for the defendant, Mr. Serjeant Cochill: Wedd, Attorney."

No record exists of the pictures painted by Morland during his stay in Lambeth Road, beyond the statement that he worked up many of the sketches he had made in the Isle of Wight. In his best years he frequently signed and dated his paintings, but during this period he omitted to do so.

[1] The Royal Waggon Train was the Transport Department of the army at this time; it was broken up in 1833. Captain Cunningham's name occurs in the *Army List* of 1800 as that of an officer on full pay.

In 1801[1] was passed the act for the relief of insolvent debtors whose liabilities did not exceed £1500, and Morland took advantage of it to regain his liberty. He appears to have been in no hurry to leave his retreat in the Rules: he had made many friends of the class he preferred, he was a person of consequence in his own circle and no doubt he was loth to bid adieu to the "Knights of the Palette" and their festive meetings in the long-room of the tea-gardens. His wife had left Lambeth Road some time before his discharge—which took place on 12th August 1801—as the situation did not agree with her, and she was living at Paddington, apparently in lodgings by herself. To Morland's credit it is recorded that seldom, even when funds were at their lowest, did he fail to send her the sum of two or three guineas a week, on which she lived.

He celebrated his restoration to freedom with a drinking bout, which, as we gather from Collins, was one of a series of excesses; and "fell into the miserable habit of drinking large potions of that pernicious liquid, which at times brutalised his faculties, impaired his understanding, and at length brought upon him a return of the disease which put an end to his once

[1] Dawe and Collins give the date as 1802, but this is a mistake. Issues of the *London Gazette*, July 1801, contain the official notices of prisoners for debt that they purpose applying for their release under this Act (41 Geo. III.). George Morland's name occurs among hundreds of others in the columns of the *Gazette*: he is described as "formerly of South Yarmouth, Isle of Wight, and late of Kennington Lane, Vauxhall, painter." The biographers' error no doubt arose from the fact that Morland continued to reside at Lambeth Road after his discharge.

valuable existence." Collins laments Morland's failure to leave Lambeth Road and the companions with whom he associated there ; but we may doubt whether prompt departure would have made much difference. He remained there until another slight apoplectic fit of the kind he had suffered in 1796 or 1797, following one of his now frequent debauches, frightened him : as well it might, for it rendered him incapable of working for a time, and brought down upon him creditors whose anxiety concerning their money was roused by his cessation of industry.

In the hope of recruiting his health and escaping from duns he gave up the house in the Rules and took up his quarters at the Black Bull, Highgate, the landlord of which, "the celebrated Bob Bellamy," as Hassell calls him, was an old friend. In earlier days he had been a regular habitué of this inn, at the door of which numerous coaches used to draw up on their outward journey. It is not clear when he made this move : Collins says that he remained at Highgate "for several months until the latter end of the year 1802,"[1] so he must have quitted Lambeth Road some time in that year.

Morland suffered from "a weekly sort of debility" while he lived at Highgate, and spent most of his time drinking with post-boys and other characters of the same class who frequented the inn. He seems to have

[1] Dawe says his stay at the Black Bull extended to about two months ; but as Collins at this time had frequent intercourse with Morland his statement seems more likely to be correct.

WINTER : SKATING

Signed, undated

(*Size of original picture* 19¼ × 25½ *inches.*)

done little work—probably he was not in a state of health to spend hours at his easel—and the landlord began to grow uneasy about the bill. Morland's stay was brought to an abrupt close by a quarrel with his host: angered by some slight, real or imaginary, he took offence, and demanded the reckoning, forgetting his inability to discharge it. The bill was promptly forthcoming, and the landlord took possession of the pictures in Morland's room, "some being dead coloured, and others something more than half finished," together with all the movables he found there. Morland, in these circumstances, went to that ever-open haven of refuge, his brother's house in Dean Street.

Some of the pictures thus detained by the landlord of the Black Bull were the property of other people, and Morland proceeded to threaten him with legal action; but when the landlord defied him, and Morland sought counsel with Mr. Wedd, it was found that no redress could be anticipated by an appeal to law. Shortly before his quarrel with the landlord, the artist had fallen out with and dismissed his man;[1] and as the servant was the only person who could prove that the bill was excessive, and he could not be found, there was nothing for it but to pay the demand in full.

[1] The servant appears to have been one named Gibbs. Morland painted his portrait in the act of frying sausages in Mrs. Morland's lodgings at Paddington. The artist said that this was intended as a companion work to that painted by Sir Joshua Reynolds of his own kitchen in Leicester Square—formerly the residence of Morland's father.

Collins and Mr. John Graham[1] signed his bond for the sum due—something over £45—and the affair was settled; but the landlord's success in "coming the double chalk upon him" as Morland expressed it, and the necessity for submitting to the imposition, was a humiliation, and source of lasting irritation to the painter. The recollection of his submission to "such a despicable reptile," as he now stigmatised his quondam friend, haunted him, and he found no respite from anguished reflections but in drink.

[1] Collins describes his fellow guarantor as "the late candidate for Westminster." Mr. Graham contested Westminster at the General Election of 1802, Mr. Charles James Fox and Lord Gardner being his opponents. Mr. Graham retired from the contest when he had polled 1691 votes against 2673 polled by Mr. Fox and 2434 by Lord Gardner.

CHAPTER XV

After leaving Highgate, Morland continued to reside with his brother. Under Henry's influence, as we may fairly assume, he applied himself to work again; for though suffering both in body and mind he paid off his debt to Messrs. Collins and Graham in under a month.

Collins claims to have weaned him temporarily from drink during his stay in Dean Street. Deploring, he says, the "downright extravagance of frequent intoxication and the condition to which excess reduced him," he, by "constantly reminding him of the fatal effects of drink, induced him to renounce gin," and for six weeks Morland confined himself almost entirely to the "best red port and about two pints of porter, that is one at each of his meals." Collins was a very frequent visitor at Dean Street, and he had a helpful colleague in his task in the person of Morland's old servant, George Sympson, who, having returned to his service, took care that his master should have plenty of nourishment.

It was while Morland was at Dean Street in March 1803, that Collins introduced his son to him. William

Collins, junior, was then about fourteen years of age, and his subsequent career[1] fully justified the belief in his artistic gifts his father then entertained. Collins, senior, was very anxious to engage Morland's interest in the lad, and the painter "happening to be in a very good humour" one morning, young Collins was brought into the studio by Henry, and was allowed to stand behind Morland's chair and watch him painting —a privilege rarely accorded to any one. The lad remained at his post for about two hours, and no doubt profited by the opportunity thus afforded him, though his father may be suspected of overstating the value of the lesson when he says "he seemed to imbibe the essence, not only of his manner, but of the spirit of this, his favourite master." This and another lesson were all young Collins ever received from Morland: neither Collins, "his disinterested friend for more than twenty years," nor Henry "could ever induce him to give the young student more than another hour's instruction relative to his profession, about a month afterwards. So very tenacious was he of communicating the smallest hint to any one that might hereafter enter into competition with him, however remote the period." In the following year, Collins found oppor-

[1] William Collins (1788-1847) excelled as a landscape and figure painter. He entered the Royal Academy Schools in 1807, and his first picture was shown in the exhibition of that year. He won the Medal in the Life School, 1809, gained public attention by his picture "The Sale of the Pet Lamb" in 1812; was elected A.R.A. in 1814, and became R.A. in 1820. His works enjoyed great popularity during the period 1820-40. William Wilkie Collins, the famous novelist, was a son of this artist.

THE COTTAGE DOOR

(*Size of original picture* 33¼ × 45¼ *inches.*)

tunity to make a definite proposition for the apprenticeship of his son to Morland, but the scheme never came to anything.

Some time in the spring of 1803, the attentions of creditors compelled the painter to leave Dean Street, and seek a safer refuge : he found it at 19 Rolls Buildings, Chancery Lane, kept by a sheriff's officer named Donatty, a place to which he had occasionally resorted on former occasions when he went into hiding. Here he remained, Collins believes, during the whole summer, practically a lodger, though he enjoyed the security from creditors which attached to residence in a sponging-house. While here he painted a number of pictures for his host ; and the conditions of his stay in Rolls Buildings permit the supposition that it was at this period he painted for a fee of two guineas per day. Three of his biographers are agreed that he did submit to an arrangement of this kind during his last years, though they are not at one as to the amount. Blagdon says, that when he worked on these terms, he contrived to make the working day two hours, and always insisted on being paid daily, no matter how long the picture might remain under his hands. Mr. Donatty had fitted up a garret to serve as a studio, and this Morland used, not only during his residence in the house in 1803, but on other occasions.

The competition for his works was such that every inducement to paint was held out to him by his intimates. Mr. Spencer of the Garrick's Head in Bow Street, in whose house he had sometimes worked while he was

living in the Rules of King's Bench, always reserved a room and bed for him, and Collins was shown Mr. Spencer's preparations of "everything necessary for the operation of painting and drawing," which had been made in the hope of inducing the erratic artist to work in the house. The hope was disappointed, however: Morland may have finished a picture or two in the quarters set apart for him at the Garrick's Head and perhaps a few drawings; but he never took up his residence with Mr. Spencer. He frequently visited the house, but spent most of the time drinking. Nothing is more probable than that he made pencil drawings when at the Garrick's Head. "From mere habit," says Dawe, "he became so expert at these sketches that he would frequently execute them at a public-house, when half asleep, to raise a little money."

His wife continued to reside at Paddington, and while Morland lived at Rolls Buildings he paid her occasional visits; but his health was rapidly failing by reason of his constant outbreaks of intemperance, and unable, from physical debility and failure of nerve, to ride or even to walk any distance, he seldom went out except in a hackney coach—driving about in these vehicles became his chief amusement.

Apoplectic fits of the kind which alarmed him on two previous occasions now became more frequent.

He used suddenly to drop down, but after lying some time senseless he would revive, though in a state of delirium, raving and talking incoherently. This afforded an opportunity to debar him at such times from spirits, by which he got better:

but each fit left him weaker than the preceding. To such a state of debility was he reduced, that a single glass of liquor would sometimes intoxicate him: a knock at the door, or shutting it suddenly would agitate him extremely, and he has been known to fall off his chair, or be unable to remain in the house from the most trifling incident . . . the idea of being alone in darkness, though but for a moment, became insupportable: and if the light happened to be extinguished, he would creep toward the fire or the person next to him . . . during his residence at Donatty's he could never sleep without two lights in his room, fearing that one might by some accident be put out. (Dawe.)

In this pitiful condition Morland endured the brief remainder of his life. His dread of being alone furnished him with additional reason for haunting public-houses, and as he would not venture out of doors by himself after dark, his man used to take him to his favourite resorts. He retained his love of music, and one of the few extravagances now within his reach was to engage people to play to him. Collins relates that about nine o'clock one evening he called by appointment on Morland at a public-house in Fetter Lane. The painter did not appear, but there were awaiting him three street musicians, a harper, fiddler, and bassoon player who had been engaged for the evening by "Morland, the great painter," as one of the three informed the biographer.

Mr. Donatty gave Blagdon the following account of Morland's mode of life while the painter resided at Rolls Buildings :—

The first thing he took in the morning was a pint of purl and gin: *half gin* and half twopenny; for, till he had re-

ceived this stimulus his relaxed frame displayed such a nervous debility that he could not hold the pencil. He ate nothing in the morning; but on going upstairs to work another portion of gin was placed by his side: he was then enabled to paint for about three hours, when he would generally order a beef steak, a bottle of wine, a pint of beer, and some gin which was an indispensable beverage with every meal. He ate but little at his dinner: but after finishing the quantity of drink just mentioned, he would work again for some time: and if he was happy in the company of the friend who employed him, he was sure to produce a fine picture. All the time he was at work in the forenoon he never failed to have his glass replenished with gin every five or ten minutes: and in the afternoon he was sure to dispatch another bottle of wine, besides that which he drank at dinner: . . . thus towards evening he was in a state of inebriety: but no sooner had his employer left him than he would repair for *recreation* to any neighbouring public-house, whence he returned so completely drunk that it was often necessary to let him remain for the night in the passage of his residence.

Dawe's statement concerning Morland's requiring two lights in the room when he went to bed is confirmed by Blagdon's informant, who adds that "however drunk he might be" he insisted on the two rushlights. Half a pint of gin and a crust of bread he also required to be placed by his bedside.

The extract from Blagdon's *Memoirs* shows that Morland in these days was not more reliable than he had been in former times. It is evident that his temporary employer was obliged to remain literally at the painter's elbow in order to ensure his working. Perhaps the merit of the works he painted for Mr.

Donatty[1] may in some measure be traced to the supervision his host was able to exercise over him.

Morland appears to have quarrelled frequently with his brother. Meeting Collins at the corner of Dean Street one morning while he lived at Rolls Buildings, he complained that Henry, "that scoundrel Klob" as he called him, had thought proper to retain certain canvases which belonged to a gentleman for whom he was working, and he was determined to have his brother arrested if he did not give them up. Morland's servant, a man he called Jemmy, appeared with two large canvases little more than dead coloured while Collins was conversing with the painter. The circumstances under which Collins met Morland on this occasion must be mentioned. He was crossing the corner of Dean Street when he heard his name called,

and poor George, as dirty as a scavenger, reeled out of a public-house at the corner. He immediately laid hold of his friend (Collins), and taking him to a hackney coach, the door of which stood open, he showed a chafing dish, half full of charcoal burning away, and the seats and bottom strewed all over with chestnut shells; the roasting of which, he said, had been a fine amusement for Jemmy, his man, since six o'clock that morning. It was then about ten.

Morland, his man, and a friend who was with them endeavoured to drag Collins into the "smothering

[1] "Since the sale of the collection of Mr. Graham of Red Lion Square, which was understood to be the best and most extensive, that of Mr. Donatty is allowed to stand very high, both as to number and value. Some sporting and sea-shore pieces which he possesses are admirable." (Blagdon.)

vehicle" by main force but failed, all three being the worse for liquor.

The quarrel between the brothers was patched up like others before and afterwards; and in July 1804, three months before Morland's death, we again find him living with Henry.

A peculiarity of the artist at this period was the method of dressing he adopted. His portmanteau one day was cut by thieves from behind the chaise he was travelling in, and having thus lost all his clothes, he vowed that in future he would imitate the snail and carry all his wardrobe on his back. He does not seem to have strictly adhered to this resolution; but at all events his appearance varied from the extreme of respectability to shabbiness. As soon as his clothes grew shabby (and as at this period he seldom took the trouble to undress when he retired,[1] and was sometimes so troublesome when intoxicated, that he had to be left to sleep in the passage when brought home, his clothes could not have lasted long) he gave them to his man and bought new ones.

Blagdon's remark that he went to occasional extremes of cleanliness or filth is explained by this peculiar system. When in the former state, according to this authority, he presented the general appearance of a country gentleman in hunting dress, his favourite attire being a scarlet coat, ruffed shirt, and leather breeches. His advent in this guise usually indicated that he had

[1] Dawe says he "rarely took the trouble of going to bed," but the assertion is no doubt to be interpreted as above.

THE WEARY SPORTSMAN

Signed, undated

(*Size of original picture* 15⅝ × 11¾ *inches.*)

recently received a large sum of money : and he would continue to present a decent appearance for days or even weeks together. It is characteristic of Dawe that he should picture Morland in his state of eclipse :—

> However dirty he might be, he was seldom ragged. At this time he generally wore a coat of a mixed colour with long square skirts, and breeches of velveteen: these, with two or three waistcoats and a dirty silk handkerchief round his neck, completed his appearance, which was that of a hackney coachman.

Blagdon admits that he would sometimes go for a month without changing his shirt.

When he left Rolls Buildings, which he did in the winter of 1803-4, he went to the house of an old acquaintance in Gerrard Street,[1] who had provided the money necessary to enable him to quit the safety of his sponging-house lodging. This friend's action must have been inspired by charity, for the painter's health now was such that the prospect of turning his talents to account, as Mr. Donatty had done and Mr. Spencer had endeavoured to do, by providing the unfortunate man with board and lodging, were much impaired.

While he lived in Gerrard Street it would seem that he lived a more temperate life : as witness Collins' remark in the extract given below to effect that Morland had "recommenced" drinking when he saw him in Dean Street in July 1804. His next move was to his brother's house. The change was not for the better as Henry had converted his premises into an

[1] Collins withholds the name, referring to the benefactor as "a carver and gilder."

hotel and tavern, and thus the chief obstacle to over-indulgence, his feebleness and consequent inability to go about the streets alone, became no deterrent. Collins paid him a visit in the month mentioned, and his description of the once robust and handsome man is pitiable enough. He found Morland upstairs,

> in the back drawing-room, at work, or rather drinking and talking over his old disasters. It was with heartfelt concern the author perceived that his friend had recommenced his pernicious draughts ; and the havoc it seemed to have made in his intellects was only equalled by the evident decay of his constitution. He looked besotted and squalid: cadaverous hanging cheeks, a pinched nose, contracted nostrils, bleared and bloodshot eyes, a bloated frame, swelled legs, a palsied hand, and tremulous voice.

The "palsied hand" was the left, of which he had lost the use from a paralytic affection : to make matters worse his sight was failing, and he could only work with the aid of strong glasses.

Those who employed him could not realise that his powers and talents were failing : the demand for his pictures continued—during the years 1803 and 1804 prints from his works were published at the rate of more than one per month—and pressure was put upon him to continue painting ; this the unhappy man bitterly resented. To quote his own words to Collins :—

> The greatest trouble I have been cursed with for some time past is that whether sick or well, my mind easy or distracted, these ignorant, negro-driving taskmasters expect me to take a handful of pencils and a few bladders of paint and

make them pictures faster than a man can make shoes. They think, b—st them all to perdition, that I can strap to like a paper-hanger and fill their rooms with pictures as fast as he can cover the walls.

He made some remark about the need of assistance to do the dead-colouring, background, and sky painting of his pictures ; and Collins, who had been awaiting this opportunity, proposed that Morland should take his own son as his assistant, young Collins receiving one-fourth of the proceeds of pictures sold. The painter appearing to be favourably impressed by the proposition, Collins went a step further, and suggested that Morland should take up his quarters in *his* house where he should have an apartment to himself and have every comfort respecting board and lodging, and be under no restraint in any particular but as to the quantity of gin. This suggestion, Collins says, he accepted with more readiness than any that had ever been made ; expressed his admiration for young Collins' genius ; and pledged himself on forfeiture of a ten guinea picture to come to Collins' house in a fortnight from that day.

Whatever opinion may be formed of the disinterestedness of this scheme, it cannot be doubted that Morland would have been better anywhere than in his brother's hotel. But three days later he changed his mind, and the plan fell through. Probably Henry used his influence to dissuade his brother, for he was now George's principal—if not his sole—employer, and was paying him by the day for his work ; which,

he told Collins early in August, was well worth the ten pounds he had paid him for one day's painting; the usual remuneration he gave being from two guineas to five or six.

Soon after this the brothers had another quarrel, and George quitted Henry's house "in some of his airs" to reside with one of his friends in Gerrard Street. The difference was adjusted, and George returned for a time, only to fall out with Henry again over some expensive drawing paper which the latter had purchased for him, and George cut up either by accident or by carelessness. Again the artist went to Gerrard Street until, we may suppose, his brother's anger should subside.

Henry was wont to declare after each quarrel that he had done with his brother for ever: but no doubt this last breach would have been healed like its predecessors. The painter's end, however, was near. On or about the 19th October, Morland was arrested for a small public-house debt,[1] and conveyed to a sponging-house kept by a man named Attwell in Eyre Place, Eyre Street Hill, Hatton Garden. His friends came to him at once, and urged him to accept the sum required to procure his release; this he resolutely refused, preferring to depend upon his own exertions for the money required.

Perhaps we can realise the state of mind in which the unhappy artist refused help at this juncture. He was in a condition of physical and mental debility; obliged as he had been, latterly, to work by the day

[1] Collins says £3 : 10s. Dawe gives it as £10.

for employers who no doubt did all they could to get the utmost possible out of him, he might regard offers of money with suspicion as attempts to fasten upon him new obligations which he would be compelled to work off. There was, moreover, no particular reason why he should be in haste to leave the sponging-house; during the few months preceding he had been worried by creditors, and while in the custody of a sheriff's officer he was safe from their importunities.

Refusing all offers of aid therefore, he tried to work; but the end was fast approaching; two or three days after his arrest he was drawing, or trying to draw, a landscape, when he fell from his chair in a fit.[1] Brain fever ensued; for eight days he lay almost insensible, and on 29th October 1804, utterly worn out in mind and body, he died.

His death was followed a few days later by that of his wife. Despite their frequent differences, it is certain that the two were sincerely attached. They had not lived together since Mrs. Morland left the house in Lambeth Road to seek more healthful surroundings at Paddington; but as Morland ever since he quitted "the Rules" had had no home, the continued separation was due to no fault of hers. As we have seen, Morland was in the habit of visiting her

[1] Dawe says that his arrest reduced him to a state of desperation, in which he "drank great quantities of spirits," which, he implies, brought about the fatal seizure; and that during the eight days of his illness he lay "delirious and convulsed." Collins' account, derived as it was from information given him by Henry Morland and the painter's mother, seems more likely to be accurate.

while he lived in Rolls Buildings ; and no doubt he did so when he resided with his brother and elsewhere. Dawe states that whenever one of the two was indisposed, the other was extremely alarmed and affected ; and that they shared a presentiment that neither would long survive the other. This idea was known to their friends, and an endeavour was made to conceal from Mrs. Morland the fact that her husband was dead, although she incessantly declared her conviction that he had passed away. A servant informed her of the truth, and upon hearing that Morland was dead, she fell into convulsive fits, in which she died on 2nd November, the day of her husband's funeral.[1]

Morland's remains, which had been conveyed to the house of his brother-in-law, William Ward, in Buckingham Place, Fitzroy Square, were buried in the ground of St. James's Chapel, Hampstead Road. Those of Mrs. Morland were interred on the 8th of November[2] in the same grave. No tombstone can be traced ; but as this graveyard was converted into a recreation ground many years ago, the stone, if there ever were one, may well have been broken or defaced beyond recognition.

A cast of Morland's face had been taken under William Ward's supervision, and a bust was made by P. Turnerelli of Greek Street.

[1] Burial Register of St. James's Chapel. [2] *Ibid.*

CHAPTER XVI

In tracing the career of George Morland, it has been thought advisable to omit various anecdotes contained in the works of the old biographers when the period to which they refer is not evident; but as some of these illustrate traits in the artist's character, our story would be incomplete were they ignored. Nothing bears more eloquent testimony to the reputation Morland enjoyed, than the floods of anecdote to which the press gave publicity after his death, and the circumstance that within the two years following his premature death four biographies or "memoirs" made their appearance.

The columns of contemporary papers have not been laid under contribution in compiling this sketch of his career, the biographers asserting that the great majority of the anecdotes published after Morland's death were inventions: and inasmuch as those recorded by Dawe, Hassell, Collins, and Blagdon suffice to illustrate phases of the painter's character and talent, we may be content to depend upon these sources of information.

Morland's antipathy to the society of persons of better social class than his own, and his preference for companions in humbler walks of life, have been suffi-

ciently shown in the foregoing pages ; but stories are told which show that he was somewhat ashamed of his intimacy with postboys, pugilists, and similar associates. Hassell says that on one occasion Mr. J. R. Smith with Mr. J. Bannister, the actor, called at Morland's house to see what progress had been made with a picture, and the painter proposing to accompany his friend in his morning ride, Mr. Smith replied pointedly that he had "an appointment with a *gentleman* who was waiting for him." Denseness was not one of Morland's failings, and interpreting the rejection of his proposal as a hint that he was not a fit companion for Mr. Smith and his friend, he was greatly piqued, and made no attempt to conceal his feelings.

Another time Hassell was driving with Morland to Highgate when the traffic at a turnpike gate brought their conveyance to a halt ; one of the occupants of another vehicle at once claimed the attention of the painter who had been avoiding his gaze. The insistence of the man compelled Morland to greet him, and also to acknowledge acquaintance with his companion, a chimney sweep. He was greatly chagrined by the incident, and was at pains to try and convince Hassell that the person who had claimed his acquaintance, a tinman, had forced his company upon him, and that the sweep was a total stranger ; which explanation Hassell did not believe. For long afterwards mention of the word "sweep" in Morland's presence was sufficient to raise laughter at his expense. Much as he disliked the society of persons of rank—it is recorded of him that

he once refused to admit to his house the Earl of Derby, who wished to see his pictures,—he was very sensitive to any lack of courtesy he might suffer at their hands. After his brief "round" with the Duke of Hamilton in the Charing Cross inn, mentioned on page 98, Morland accepted the Duke's offer to drive him and Packer home to Warren Place. His Grace, who had taken the coachman's seat, stopped and asked Morland the number of his house, and hearing it was three doors further on abruptly told him to get out, and drove away. This discourtesy in the presence of Packer, mortified the painter exceedingly. Morland had his full share of the pride that so frequently accompanies shyness; and no doubt apprehension lest he should fail to inspire respect, or at least receive civil treatment from strangers, largely explains his social peculiarities. He preferred the society of those whom he knew would flatter and defer to him.

His reckless disregard of his promises, written or spoken, in relation to pictures or money matters has been sufficiently exhibited: but there are on record, incidents which seem to indicate that he could feel shame when failure to redeem a promise put anyone of humble position to inconvenience. He once induced Mrs. Reid, keeper of a small inn at Stonebridge, to send him her sign ("The Coach" or "Waggon and Horses," Hassell is not sure which) to be repainted. The old woman at length and with reluctance, for she knew Morland, sent it to him at Paddington; the artist kept it so long that after some months she

insisted on his returning her as it was. Then it was found that by some blunder Morland's servants had cut it up for firewood. After this incident the painter would never go near the inn again and avoided Stonebridge, theretofore a favourite resort for a day's outing on the pretext of fishing. So averse was he from risking an interview with Mrs. Reid that on one occasion he "dragged" Hassell all the way round by Edgware in preference to taking the direct road to Harrow which ran past Mrs. Reid's inn. It does not seem to have occurred to him that he might make his peace by painting a new sign-board.

Morland's interest in sport went no further than it served him as a source of ideas for pictures. Hassell says :—

> He once attached himself to a shooting party in which the writer made one : eternally restless after he had fulfilled his desires or rather his study, it was no entertainment to him beyond this point. Upon the second morning, therefore, finding him impatient we presented him with the result of the preceding day's sport and wished him a good journey to town. From this short peregrination, he painted four very beautiful pictures.

So when he accompanied friends on angling expeditions to Stonebridge, which he did frequently. The Brent ran amid picturesque surroundings, and though Morland took a rod with him he made little use of it. He always seized the first chance of asking a friend to "look to his float and call him if there should be a bite," and rambled away to sketch :

it sometimes happened that the friend who gave an eye to his float unconsciously sat for his portrait to the artist.

His love of practical joking has been mentioned. Morland's idea of a joke was that of a schoolboy, and an unmannerly schoolboy at that; some of the pranks in which he delighted lend point to his biographer's criticism that he "never was a man"; for while his health lasted he never outgrew a boyish love of playing tricks. He would, when living out of London, ask friends to dine with him, keep the invitation a secret from his wife, and go out for the day. Those who knew their man used to bring provisions with them when thus invited to dinner; those who did not went hungry if Mrs. Morland's larder happened to be unequal to the tax of unexpected guests. When he gave a dinner party he would amuse himself by daubing the handles of the knives with paint that his guests might soil their fingers. Having ordered his servant one day to buy some mackerel from a passing woman, he was told that the fish were so stale they smelt intolerably. Their condition at once suggested a practical joke: Morland took the mackerel to a public-house in Francis Street, which he then frequented, and contrived, unseen, to stuff them between the seats of the chairs and the broad webbing which supported them beneath. Needless to say the room speedily became uninhabitable, and no complaints were louder than those of Morland and his friends who were in the secret. The source of the stench remained undiscovered for

a week, when a maid, cleaning the chairs, found the fish. While staying in the Isle of Wight (Coton was the scene of this exploit according to the *Sporting Magazine*) he was at the trouble one evening to haul up the lines he had seen an old fisherman laying, remove the baits and furnish the hooks with such trash as he could find on the beach: old boots, rags, wigs, and similar rubbish; having relaid the lines he came back in the morning to enjoy from a place of concealment the man's anger at the trick. Having done so, he came forward and compensated the old fisherman for the loss of a night's catch. Whatever his faults, Morland was always as liberal with money as with promises.

His sense of humour found less reprehensible means of exercise with his brush. When opportunity occurred to paint for some village inn a sign representing a lion, dog, cat, or other animal, the visage was sure to be a caricature of some intimate friend. It was impossible, Hassell remarks, for him to resist the impulse of the moment, and with the gravest face he would paint the most ludicrous subject.

It is easier to reconcile with his love of practical joking than his shyness another whim which seems occasionally to have taken possession of him. When, soon after his marriage, he began to consort with coachmen, postboys, and their fellows, he took it into his head to dress in a style which lent him the appearance of a smart groom, and looked the part so well that he was more than once offered a situation as such. A

INNOCENCE ALARM'D; OR, THE FLASH IN THE PAN

(Size of original picture 27½ × 36 inches.)

servant of Lord Southampton[1] one day asked the painter's chance companion (a stable-keeper) whether the young man happened to want a place, as he thought he would suit his master, who was in want of a groom. Walking on the Hampstead Road, a carriage stopped and the gentleman within, taking the artist for a servant, called to him to open the door. Morland did so, touching his hat; his demeanour was so pleasing that the gentleman asked him if he happened to want a situation! To be thus mistaken for what he was not, appealed to his sense of humour; no doubt it tickled his vanity as a "horsey" man to find that he could act the part of a groom so successfully.

One point bearing upon Morland's drinking habits is to be noticed in this connection. Dawe says he adopted the "jockey" style of dress when he was twenty-three, and continued it for about ten years; and that if he looked like a jockey he was "yet a smart one." Now the effects of habitual drunkenness on the human countenance are wholly incompatible with the smartness which lends attraction to the appearance of a groom; and therefore Morland's visage, on the showing of his most critical biographer, could have exhibited no trace of excess until a much later period of his life.

This is borne out by the other biographers; the painter lived a clean and active life until about a year after his marriage in 1786. It was about 1787 that he

[1] Lord Southampton was, as his descendant is, Lord of the Manor of Tottenham in which Morland's dwelling, Warren Place, was situate.

began to acquire the dissipated habits, whose effects his love of outdoor exercise enabled him to throw off for many years. During this period he did live hard, and at intervals broke out as a debauchee ; but for months together he drank little and was as steady as his friends could wish. His practical surrender to drink did not take place till 1800 or 1801, when he was a prisoner at large in the King's Bench. After his release he was not in a physical state to resume his old active habits, and the effects of his potations increased.

Only during these last few years of his life is it just to describe Morland as a hopeless inebriate. There is no doubt that he was endowed with a magnificent constitution and the "strong head" that often accompanies the gift of robust health.

Regarding Morland in his domestic capacities, it cannot be said that he makes a commendable figure as a son. From the time of his marriage to the last day of his life, he never, so far as his biographers show us, attempted to hold any communication with his parents ; never once when in his frequent difficulties he had to seek concealment from creditors did he look for it in his father's house ; if he went to a relative, it was to his brother or to his mother-in-law. Henry Robert Morland predeceased his son by seven years. George's mother survived him, but if he ever saw her after his father's death the fact is not mentioned. We infer from Collins' statement that he "had one part of the melancholy narrative" of the painter's last illness and death from the lips of Mrs. Morland that she was

with her son when he died ; and if this were the case, it would seem to be the only time the two came together from the day of George's marriage. The fault was not, we must admit, all on the artist's side. His upbringing, at once strict and injudicious, was not calculated to inspire him with affection for home or parents ; and no doubt he was keenly alive to the fact that his father had worked him for his own profit at a time when he was powerless to rebel. Hence when he became independent he turned his back on home and parents once and for all.

His continual difficulties make him appear in a less favourable light as a husband than he deserves. James Ward, without any kindly intention towards his brother-in-law, bears witness to it that Morland did not absent himself from his wife from deliberate choice. He wrote : "Let it be clearly understood that there never was a separation between Morland and his wife beyond his own removals from her, and those longer or shorter according to his own irregular temper, and according to the necessity of avoiding his creditors." These words were obviously written by James Ward in defence of his sister—to relieve her from blame in respect of her frequent separations from her husband. But it will not have escaped the reader's notice that when circumstances permitted the pair to live together they did so ; and that their separations coincide with the periods of Morland's concealment from his creditors ; when they do not—as when Mrs. Morland left Lambeth Road for Paddington—there was sufficiently good reason for

it. That Morland was careless of his wife's comfort and well-being must be admitted ; that they quarrelled often his biographers allow. It would have been strange indeed had his wife not endeavoured to check Morland's career of extravagance and wastry, and as we have seen, contradiction or control he would never endure for a moment. There alone was abundant cause for disagreement. But despite their frequent bickerings and more serious quarrels there was always sincere and lasting attachment on either side.

Of his fidelity to her there has never been any question ; susceptible as he was to the attractions of women in his earlier days, once he had made Ann Ward his wife, his affections never for a moment strayed. Women, whether of good or evil report, had absolutely no part in his life. Dawe refers to his detestation of the crime whose consequences he exhibited in the "Lætitia" series of pictures ; and in this regard his life was blameless.

Reviewing this singular man's career dispassionately, we may be justified of the belief that but one thing could have saved him from himself. Had George Morland been vouchsafed a child or children, his biographers might have had a longer and far more pleasing task. The unfortunate painter was always at his best when surrounded by children, and possession of a family would have gone far to restrain him from his unwholesome "recreation" in public-houses and from evil companionship. The pleasures of father-

BOY TENDING SHEEP

Signed, undated

(*Size of original picture* $18\frac{1}{2} \times 25$ *inches.*)

hood—and Morland was obviously a man to whom those pleasures would have been of the keenest—might have kept him straight, where wife, friends, and self-interest miserably failed.

His love of children is the redeeming feature of a character in which there is only too much to condemn. Unprincipled he was in money matters, and entirely devoid of gratitude. With rare power of engaging the affection of his contemporaries, he seems to have been incapable of returning it. But let us do him justice. It is said, and with truth, that the man who loves children and animals cannot be a bad man; and tried by this test, Morland, if not a good one, had much of good in him—greater possibilities of good than circumstances served to develop. We cannot picture him surrounded by children in his studio, in the barn at Enderby, or on some village bench, without realising this; we cannot see him, as Collins did in the little back parlour of an inn, "with a large pointer by his side, a guinea-pig in his handkerchief, and a beautiful American squirrel he had just bought for his wife," and allow that Morland was wholly a worthless character—even though a "basin of rum and milk" does stand on the table at his side.

Like many other men who lack principle in money matters, Morland could be generous while he could not be just, and honourable while he could not be honest. His biographers find opportunity to praise his liberality to persons who had no claim upon him but their needs, while he was deeply in debt; and as

shown in this story of his life, while he was indifferent to the claims of those from whom he borrowed money, he was very sensible of the obligation that bound him to meet claims that could not be enforced by law. Thus when friends went bail for him he was invariably punctual in justifying their confidence, though the consequences were fraught with real terrors for him. This sense of honour is well shown by his conduct in the trouble between Captain Cunningham and Mr. Clifton. The former could not have compelled him to act the part he did ; he was a singular exception among Morland's countless acquaintances if the artist felt any affection for him ; yet Morland, conscious that he had been the cause of the quarrel which gave rise to the action, came forward to bear the brunt.

Morland's character has suffered in the eyes of posterity from the love of sensation which was not less strong a century ago than it is now. He has hardened down into a callous figure enshrined in an atmosphere of drink and debt. Both, it cannot be denied, play a conspicuous part in his life ; but while it is impossible to offer excuses for the excesses of his later years, it must be allowed that if he persistently incurred debt no man has ever had temptation to do so more persistently forced upon him. We might well write his epitaph in the words of James Ward,—"Ruined by Success."

CHAPTER XVII

It was observed in the introductory chapter to this book that Morland's art stood, and stands, alone. As regards formation of his style he owed little to the influence of foreign masters whose works he copied during boyhood. We may, however, trace a certain resemblance between Morland's figures and those of a contemporary English artist, Francis Wheatley, R.A. (1741-1801), and Hassell tells us that "at an early period he had admired and copied the style" of that painter. Proof of influence is apparent in the likeness and spirit of Wheatley's pictures[1] "The Dismissal" and "The Reconciliation," in the well-known series "The Cries of London" on the one hand, and the figures in and spirit of many of Morland's works on the other; there is the same freshness and simplicity; and, as regards the pair of pictures in the South Kensington Museum, similarity of theme.

There is nothing to show that Morland was influenced in the true sense of the word by any other artist save George Stubbs, R.A. who, as already said, was, "the god of Morland's idolatry." We cannot

[1] South Kensington Museum.

doubt that the younger man profited much by study of Stubbs' pictures of horses. Stubbs, the first artist to recognise the vital importance of knowledge of anatomy to the painter, was the pioneer of true equine portraiture.

Morland realised the immense superiority of Stubbs as a painter of the horse over his contemporaries and predecessors, and that superiority finds echo in the admirable skill wherewith Morland portrayed horses. The only instance of copying, considerable research has revealed in Morland's work, is his picture of "A Mare and Foal," which was obviously copied from Stubbs' work of the same name. Engravings of the two pictures are given in Mr. Nettleship's work.[1]

Morland was averse from close study of the works of other painters, fearing, as Dawe tells us, lest he should become an imitator.

Mr. J. T. Nettleship observes that "the mere existence of Gainsborough's splendid landscape and animal work must be taken into account as an influence in the forming of Morland's maturer style." With the greatest deference to such an authority, it does not seem necessary to attribute influence to Gainsborough, at least in so far as animals are concerned. Few of Gainsborough's horses will bear comparison with Morland's in modelling and spirit. Morland, as we have seen, was a horseman, and spent much of his short life in and about stables and among "horsey" people; his knowledge of horseflesh was peculiarly intimate,

[1] *George Morland and the Evolution from him of some later Painters*, 1898.

and when his debt to George Stubbs has been acknowledged, it seems hardly needful to seek other influence.

Influence in the matter of landscape is, perhaps, more difficult to determine, and we shall not attempt to question Mr. Nettleship's expert opinion that Gainsborough's splendid work must be taken into account in appraising the merits of Morland's maturer style. Apart from this master, however, there is little evidence of outside influence. Hassell remarks that "Wright of Derby was on the meridian of estimation" when Morland began to make his mark; but there is nothing to show that Morland was ever attracted by the works of Joseph Wright (1734-97). Were we dealing with the paintings of Henry Robert Morland we might trace something more than influence on the part of Wright, for Morland senior made a speciality of much the same artificial light effects as those most intimately associated with the Derby painter's name. Dawe says that Morland admired the works of Richard Wilson (1714-1782); but he also admired Hogarth, and there is as little trace in Morland's painting of Wilson's style as there is of Hogarth's.

Let it be conceded, then, that Morland owed something to the works of Wheatley, Stubbs, and Gainsborough, and we yet have a painter of marked individuality whose characteristics are apparent in all his wide range of work. Sincerity and simplicity are the keynotes of his art. There is nothing subtle about him. When he had a story to tell on canvas, he told it in the plain, straightforward language that would be understood

of the homely folk in whose lives and surroundings he found inspiration.

It has often been urged that his men lacked virility, but this is only true within limits. When the circumstances required, he painted men as rough and coarse-looking as any to be found in England. It cannot be said that the sailors in "Jack in the Bilboes," the butcher and his man in "The Hard Bargain," the men in "The Wreckers," his gipsies or some of his soldiers lack masculinity.

It must also be borne in mind that men, in Morland's day, very generally were clean shaven, and wore their hair much longer than is done at the present day. Morland was nothing if not faithful; and if his men in many cases—in some of his best-known works—lack virility of appearance, it is because they lacked it in reality. Contemporary critics, and they were numerous and impartial, never discovered this defect in Morland's men, for the excellent reason that his men were the men they saw every day of their lives.

There is a certain sameness about his pictures of women, more especially his young women; this is due, as his early biographers tell us, to the fact that his wife and her sisters, one of whom was extremely like her, usually sat to him when he wanted a model. His old women have more character than the younger, but there is not in Morland's female figures that strength and grasp, that power of realisation we see in his animal painting. Consider almost any one of his works, and the vigour

THE WRECKERS

Signed, undated

(*Size of original picture* 50 × 80¼ *inches.*)

with which the horses are painted is apt to throw the women—not rarely also the men—into the shade. Sometimes, too, his women's faces are wanting in expression. The wife in "The Effects of Youthful Extragavance," as she stands over her husband, does not wear the expression of worn anxiety which would be the natural reflection of his; if she wear any expression at all, it is one of placid content. At the same time there are many works of Morland's in which the faces of his women are by no means expressionless; the wife in the several pictures of the "Deserter" series, the girl in the famous "Lætitia" series, the mother and nurse in "The First Pledge of Love," and a score of others bear witness to it that the painter could, when he chose to take the trouble, make his women animated. He succeeded best, perhaps, when the occasion required them to look pleased or contented.

Speaking broadly, Morland was happier in the portrayal of children than he was in delineating either men or women. His children, whether boys or girls, are instinct with life and true to life. Whether he paints children playing at soldiers, birds'-nesting, stealing apples, or simply idling, they are, with the rarest exceptions, *real* children, healthy, chubby, restless, mischievous, in a word, alive. The reason is not far to seek. Morland loved children; his mind was keenly awake to the artistic possibilities of children in their artlessness and absence of pose; their simplicity and naturalness appealed to him, and he painted children as he painted horses, out of the fulness of understanding.

An exception to the rule occurs in "Children Fishing." Unless the engraver has done him great injustice, the boy holding the rod is not a boy at all; he might be a little old man of sixty. Such failure to realise his conception, however, is extremely rare.

His rustics may sometimes be overgrown boys; his young women may occasionally be graceful dolls, but his children disarm hostile criticism by their intrinsic merit.

Concerning his animals, there are not and never have been, two opinions. No painter, not Stubbs himself, ever painted horses with greater penetration and knowledge than Morland displays when at his best. The horses in his finest works are finished with exceptional skill and minuteness, as witness those in the "Inside of a Stable"[1] and "The Reckoning"[2]; but in his less highly finished work the most casual observer cannot fail to recognise his intuitive knowledge and close observation, his amazing accuracy in depicting attitude, whether in action or at rest. Could anything be more perfectly true to life, more instinct with movement than the fidgeting animal in "Rubbing down the Post-Horse," by no means one of his most carefully finished pictures?

Mentally reviewing George Morland's many horse pictures, two points present themselves; one, that he preferred to paint work-horses, often old, generally rough of coat and hairy of heel; the other that he loved to introduce a grey. The fact that a grey was for many years his favourite mount may, to some

[1] National Gallery. [2] South Kensington Museum.

extent, explain the frequency of greys in his pictures, but it will not explain it altogether. If we examine a few of the pictures wherein a white or grey horse is prominent—"Inside of a Stable," "Feeding the Calves," "Feeding the Pigs," or any of his numerous stable interiors, and imagine a bay, black, or chestnut in place of the grey, how much is lost in the colour-scheme of the work!

When the setting is dark or obscure, Morland introduces a grey horse; when the background is light or the surroundings warrant it, he paints a bay, brown, or chestnut. "Rubbing down the Post-Horse" serves as an example; against the lime-washed wall a grey would lose by want of contrast. Sometimes, as in "La Halte," a grey serves as background to a dark horse. We see the same intention in the settings of his pigs and dogs.

Morland never idealised his horses. The pictures wherein well-bred horses occur are very few, the painter's preference being, as already said, for the working horse,—the horse of the same class of life, we may put it, as the men and women amongst whom Morland found his favourite models; and he painted them exactly as they were. The best bred horse of Morland's known to the present writers is that in the "Death of the Fox," in the Elsenham collection. His intimate knowledge of horses appears in every work we examine; nothing could be more eloquent of this than, for example, the perfect pony character of the pony in "Inside of a Stable."

As with his horses, so with his asses. No artist has ever surpassed Morland in the skill and success with which he portrayed the ass ; in anatomy and modelling his asses are as good as his horses ; the texture of the rough, unkempt coat is always perfect, and he invests his asses unfailingly with the air of resignation that distinguishes the species. It is in his grasp of animal character that the secret of much of Morland's success lay ; hence his best donkeys are those he represents at rest.

There can, of course, be no comparison between the picture known as "Morland's Ass," a brown ass standing in a stable, and the donkeys in "An Ass Race." In the former the whole interest centres in the animal, and in the latter the donkeys are merely figures in a scheme ; but whenever the ass is at all prominent, it is painted with Morland's almost uncanny insight.

Of his cattle there is less to be said. It does not appear that Morland was particularly interested in kine ; probably he regarded them much in the same light as he did sport, merely as artistic "properties," useful in their way ; but nevertheless, his cows are invariably well modelled and accurately drawn whether in movement or repose.

The cow he has depicted facing the cur in "Cow and Calf worried by a Dog" is as perfect in its way as any of Morland's horses and, as in the case of his horses, his cows are always the cows of the farmer's yard ; they are not prize animals, they are just such cattle as he saw any day and every day during his residence

THE DEATH OF THE FOX

Signed, undated

(*Size of original picture* 50½ × 92¾ *inches.*)

opposite the inn at Paddington. Glancing over his pictures in which cows and calves occur, it crosses the mind that something of Morland's love of youthfulness is apparent in his painting of calves ; it may be mere fancy, but his calves are unfailingly calf-like, innocent, trusting, weak, and helpless ; and we cannot help feeling that Morland was fonder of calves than he was of full-grown cattle, and painted them with something of the sympathetic interest he bestowed upon children. This idea receives some support from the comparative infrequency with which he introduced cows into his pictures ; they are rarities, considering the large number of rural scenes in which they might very properly have been portrayed ; and on the other hand the occurrence of calves in his interiors is comparatively frequent.

Nor did Morland care about sheep. He seldom painted sheep, and, it must be confessed, took little pains with them when he did. The texture of the fleece is well conveyed, but the fleece, too often, fails to conceal defects of modelling. Morland was not interested in sheep, and curiously enough it is quite the exception to find a lamb in his pictures. In the very large collection of engravings in the British Museum only two include the figures of a lamb ; one is the "Study of Sheep" (etching by J. Harris), the other is in "The Shepherds" (engraving by W. Ward).

Morland's preference for delineating animals in restful attitudes may partly account for the rarity with which he painted such restless creatures as lambs, and further his indifference to sheep as models helps to explain

their absence. Calves can be portrayed without the accompaniment of cows, and Morland was fond of painting calves. Lambs practically compel introduction of their dams, and as Morland did not care for painting sheep, he did not paint lambs.

Goats occasionally occur in his works, but they were not favourites with him.

His dogs are rarely otherwise than excellent, whether they be the nondescript companions of the rustic or well-bred pointers. Morland loved dogs, and he introduces them into pictures dealing with widely different subjects with great frequency and success. Whatever the breed or stamp, his dogs show the same nice observation and careful handling as his horses. Whether the dog is at rest or in movement, it is a portrait and a faithful portrait ; the animal has its own individuality, its own personal character ; and exceptions to the rule are few.

Morland's portrait of the Newfoundland, "Friend," the property of Mr. William Phillips, who owed his life to this dog, is perhaps his finest dog-picture, but this is the only portrait of a dog avowedly painted as such that can be found. In modelling, pose, expression, vitality, and texture of coat, the portrait of "Friend" is as beautiful a piece of work as any animal painter of any age has ever produced.

The pig is probably the animal with which Morland's name is most closely identified in popular esteem. Dawe says, "He took so much delight in painting them, that if he promised a picture, the subject was

generally pigs." He painted more pictures of pigs than of any other animal, with an exception in favour of horses, and the variety of circumstances in which he portrayed them is extraordinary. The salient characteristics of swine are always apparent; their gluttony and laziness invariably make the motive of his pig pictures. He had studied pigs as closely as he had studied horses, and painted them no less successfully. Morland owes his popular reputation as a "pig-painter" less to the number he painted than to the fact that he revealed the possibilities of the pig in art as no painter had done before.

He had copied Gainsborough's pictures of pigs in his youthful days, but he improved vastly upon those of Gainsborough.

Among smaller animals his rabbits and guinea-pigs are peculiarly excellent. Rabbits particularly, he painted with the fidelity that comes from intimacy. These little creatures seemed to have appealed to Morland, and no artist has ever approached him in the marvellous success with which he conveyed the characteristics of the tame rabbit. Guinea-pigs he painted less frequently, but the same remarks apply.

There is little to be said of the other animals and birds he introduces into his pictures. His occasional cats and monkeys, his more frequent fowls, occur as incidents or accessories in his works. Foxes, hares, and various game birds merely furnish the text of his sporting scenes.

Of his human figures it may fairly be said that the

best are those painted in a restful attitude. It is not suggested that his men represented in action are defective in any respect, but reviewing the great number of his pictures, as we may do for the purpose of this particular judgment, in the collection of prints at the British Museum, all that recur to the mind as conspicuously pleasing examples of his figure-drawing are those of men and women seated or otherwise inactive.

STORM COMING ON

(*Size of original picture* 28 × 36 *inches.*)

CHAPTER XVIII

For information concerning Morland's methods we cannot do better than refer to George Dawe, himself a Royal Academician and an artist of some repute in his day. Dawe's admiration for Morland was not unqualified, and his comments are not always as just as those we expect of a dispassionate critic. The truth is that Dawe, whose sympathies were all with classical subjects, could not appreciate Morland, of whom he says: "he contributed his full share of influence to promote not only a loose style of painting but also a taste for vulgar subjects; his example, however, cannot be expected to produce a permanent effect, as he does not possess sufficient merit to entitle him to rank as a great master."

Time has allotted to Morland and to Dawe each his place in the scale; and there is irony in the fact that George Dawe, R.A., is now forgotten as an artist and known only as the biographer of the painter who "promoted a taste for vulgar subjects"—the verdict of an essentially commonplace mind.

In his censorious manner, however, Dawe throws much light on Morland's development and methods.

He grants his originality, remarking that this was perhaps due to his neglect of the "powers and productions of Art, which obliged him to depend only on himself and Nature"; as though this were a defect! George Morland possessed no prints of any kind, and often declared he would not cross the road to see the finest assemblage of paintings ever exhibited. In a word, he ignored all opportunities of art education, an attitude incomprehensible to Dawe.

Morland's self-reliance and anxiety to avoid becoming an imitator made him what he was—a pioneer. That this was commendable or that the fine arts could legitimately find scope in "vulgar" subjects, are points that never presented themselves to the biographer's mind. Dawe followed a beaten track, while Morland struck out a path for himself; and Dawe shakes his head over a proceeding so strange and unaccountable.

Apropos of Morland's avowed indifference of the works of other artists and his fear of becoming an unconscious imitator, Dawe observes that he "did not reflect that he was indebted for much of the ability he possessed to his study of the Dutch and other masters when young." We doubt much the existence of this indebtedness, for, as already observed, Morland's style shows no trace of the influence of the foreign painters whose works he copied when a boy.

Morland was in the habit, Dawe tells us, of advising study of Nature; he would urge students to place their easels "in a field before some tree and copy it exactly as they saw it." This was his own method;

when he wanted a tree, he would turn to his sketch-book for something which he had drawn from Nature to serve such a purpose.

Morland's method of producing a picture was his own. He appears never to have been at pains to compose a work before he began to paint; he had the whole scheme and composition clearly in his mind before he set to work, and carried it out in his own bold, rapid fashion. "He never made a complete sketch for the plan of his pictures or for the arrangement of the parts, and this in a great measure was the cause of his numerous faults in composition, perspective and effect." It is impossible to agree with Dawe that faults of composition are common in Morland's works; on the contrary the grouping is rarely otherwise than pleasing. Almost any painting we examine is well balanced and agreeably composed without suspicion of effort or artificiality, though the grouping was frequently arranged with the definite purpose of concealing some shortcoming or defect.

"He generally began upon the canvas with the chalk or brush at once, sometimes even without knowing what he was going to paint, inventing as he proceeded, and he would paint a picture in the time that many would spend in seeking for a subject. Having sketched his composition in a loose manner, if anything displeased him he altered it, and immediately began to paint. If he made a sketch of a picture it was never anything but the slightest indication possible, the work of a few minutes."

Simplicity was the characteristic of Morland's mode of execution. He carried this to an extreme, for he never took the slightest trouble to inform himself concerning the discoveries of artists' colourmen or improvements in painting requisites. At the same time he was always careful to use the best colours, etc., and he possessed more knowledge of the chemicals of colours than most painters, having derived this from his father who, as mentioned on a former page, dealt in artists' materials.

We may perhaps venture to doubt whether Morland on the whole lost much by ignoring new inventions and improvements. Landseer was greatly addicted to experiments with colours offered him for sale,[1] and his recklessness in using pigments of whose composition he knew nothing, was fraught with evil results to the pictures on which he tried them. The care Morland exercised in this particular is evidenced in the condition of his works to-day; the hues are as bright and fresh as they could have been when he laid them on the canvas.

Dawe pays Morland a higher compliment than he knew when he says "his mode of preparing his pictures was hasty and irregular and not the result of any fixed principles; but in whatsoever way he worked he could produce something interesting, when the same method with almost any other person would have led only to everything that is faulty."

"He had the discernment to perceive that it is not

[1] *Animal Painters of England.* By Sir Walter Gilbey, Bart., 2 vols. 1899.

labour but touch that gives to painting the appearance of finish ; but instead of laying a foundation by correctness of drawing he substituted touch for truth, and in his latter works he has made his execution stand in place of everything else. Morland seemed to possess a full command of execution ; his hand could perform whatever his mind dictated . . . latterly in attending to execution he neglected general effect."

Throughout Dawe's critique of Morland's methods, save in respect of care in selecting colours and oils, we detect the writer's opinion that most of the defects in his subjects' work were due to the wish to spare himself unnecessary trouble. This, in a measure, may be true. We know that during some periods of his career Morland worked at high pressure, spurred by need of money or by the urgency of the dealers ; he painted with extraordinary facility and speed, and these gifts are hardly compatible with scrupulous care in finish. We also know that when he wanted to complete a picture he would change his design in order to avoid work which would occupy more time than he could bestow upon it—his alteration and completion of the picture for Colonel Stuart mentioned on page 88 and the feat of painting described on page 101 recur to mind in this connection.

This power of rapid execution of course was not peculiar to Morland. Other artists have exhibited it in much the same degree, and we find an appropriate parallel in Landseer. One Sunday in August 1831, when staying with Mr. William Wells at Holme

Wood, near Peterborough, while his host and family were at church the great painter began and finished a portrait of Mr. Wells' favourite spaniel, Trim, with a rabbit in its mouth; this portrait measuring 28 inches by 34 inches was completed in two hours and a half.[1] Like Morland, Sir Edwin Landseer, once he had the plan of a picture clearly in his mind, did the brush-work with the speed and certainty of touch which only genius can command.

There is one feature of Morland's work which demands notice; he rarely portrayed an animal in such a position towards the spectator that he had to foreshorten, and if it were unavoidable he concealed the deficiency of his work by throwing it into shade. Just as when he was dissatisfied with his drawing of a man's figure he would cover up the deficiencies that offended his eye by putting the man in a smock frock.

Morland's rural landscapes on the whole are thought by some to be more satisfactory than his seapieces, though the latter frequently possess a strength and vigour the former lack. He did not often give distance in his rural pieces; but exception must be taken to Mr. Nettleship's dictum that "if you have seen Morland representing an open-air subject you have seen all." In this an appreciative but discriminating critic does him scant justice.

It is too much to say that to see one is to have seen all; compare one with another, "The Rustic Conversation," "Rabbiting," "The Waggoner's Halt

[1] *Animal Painters of England.* By Sir Walter Gilbey, Bart.

INTERIOR OF STABLE: PLAYING CARDS

(Size of original picture 19½ × 29 inches.)

outside the Bell Inn," and "Summer," as examples of peaceful rural scenes; then compare one with another, "The Wreckers," "The Ferry Boat," "Fishermen Waiting for the Evening Breeze," to mark the variety in his seascapes.

One generalisation may be admissible; Morland preferred to show calm, clear weather in his landscapes, and storm with cloudy skies in his sea-pieces; there are exceptions, but on the whole the rule holds good. The peace of the country appealed to him, and the grandeur of an angry sea beating against a rock-bound shore also appealed to him.

His interiors have one feature in common: namely, the mode of introducing the light; but this is only what their character compels, and Morland had no equal in suggesting the subdued light of stable or barn.

In some respects stable interiors are his best works. Intimate as he was by reason of his "horsey" tastes and ways of life with the economy of the stable and shed, he is always peculiarly happy, not only in the animals he represents therein, but in the minor accessories; the stable lantern, broom and pitchfork, the saddles, harness and other matters are always placed exactly where they would be found in such a stable, yet always with the happiest artistic effect.

Though a touch of bright colour is seldom wanting in Morland's works—it was one of his principles that "a portion of pure red should be introduced somewhere in a picture"—his schemes of colouring are usually subdued rather than brilliant. This was in-

evitable in a very large proportion of his works; pictures of peasants, gipsies, or fishermen afford little scope for the colourist. Morland was essentially a truthful painter; he would not sacrifice accuracy for the sake of effect, and, sombre hues prevailing in the attire and surroundings of the people he painted in his rural scenes, the scheme of colour in a typical Morland is necessarily quiet in tone, redeemed by a touch of colour; a red cloak or jacket, brightly hued petticoat or ribbon.

When we come to examine Morland's pictures of social life, however, we are justified in asking whether he was a colourist; such pictures as the "Lætitia" series and kindred works afforded him opportunity for brilliant, or at least bright colouring had he cared to use it; but we do not find him availing himself of the resources of his colour box; he shows decided preference for dressing his girls in white, and obtains the touch of colour he requires by adding a bright sash. But if he were not a brilliant colourist, he had the gift which some brilliant colourists do not always display, that of creating an harmonious scheme. The colours in any picture by Morland always harmonise.

It has been said that there is little atmosphere in his pictures; it is impossible to agree with this judgment. Whether we regard his rural landscapes or his sea-pieces, his summer scenes or those of winter, sunshine or storm, atmosphere is never wanting.

The particulars Dawe has given us of Morland's methods of using brush and colours are of great

interest, but the fact remains that we cannot accept him as a critic. He sums up his great contemporary in these words : it is worth reproducing them for the sake of comparing Dawe's verdict with that of posterity :—

> Morland had merit enough to satisfy common amateurs ; and even men of reputed judgment in the art, dazzled by the unpremeditated force of character and the air of facility, which everywhere predominate in his works, bestowed upon the artist praise much too indiscriminate. His defects, seen through the glass of novelty, were considered as beauties ; his want of variety and refinement were called simplicity ; his carelessness was mistaken for freedom ; and his errors in drawing were admired as the characteristic irregularities of genius. Morland saw and took advantage of this, and he has often refused to correct faults, saying "they will pass as the proofs of a fiery genius."

Morland was right and his critic was wrong ; his defects are condoned as "proofs of a fiery genius," and his genius appears in just those qualities which Dawe singled out as faults. The force of character which struck out a line of its own, the simplicity and the bold freedom of the painter's methods, are the proofs of genius which posterity has fully recognised.

So certain was Dawe of the correctness of his estimate that he placed on record his conviction that though Morland's works rose considerably in value after his death, "they cannot (excepting his choicest productions) be expected to continue increasing in value."

And he makes the observation, more shrewd and discriminating than most of his remarks, that "price is rather the consequence of high reputation than real desert."

Dawe made an exception in favour of Morland's "choicest productions," but a sounder contemporary critic would have scorned the prediction as absurd had any admirer of Morland foretold that a century after the painter's death the six pictures representing "The Story of Lætitia" would bring 5600 gs. in the sale-room.[1] The difference between Morland's best work, which was done during the years 1790-93 inclusive, and his less meritorious work is certainly wide. His finest pictures show a degree of care, an attention to detail, a finish, which are lacking in the pictures he produced when the pressure of dealers and creditors compelled haste. Bold effects achieved at the expenditure of as little labour as possible were then his aim.

Morland at his best, says Mr. Nettleship, "had supreme power of observation, an exquisite perception, and a fine executive gift, and his great skill was that of his ability to select the vital constituents of a scene and to render them in fitting terms."

As regards Morland's output: there is no doubt concerning his amazing industry and the quantity of pictures and drawings he produced. His total out-

[1] *Times* of 9th July 1904. The first of the series, "Domestic Happiness," was for a long period separated from the other five which, when George Dawe wrote (1807), were in possession of Mr. P. Vincent of Wardour Street. Inclusion of the missing work, completing the series, of course greatly enhances its value.

put has been computed at four thousand works, but we share Dawe's opinion that this is much exaggerated ; perhaps the biographer comes near the mark when he suggests that it must be an overstatement by one third.

As Mr. Nettleship has pointed out, four thousand pictures and drawings means an average weekly output of nearly four works per week during the twenty years which practically represent Morland's working life ; and when we consider the circumstances under which he lived, his labours incessantly interrupted by country excursions, flights from creditors, and latterly by illness, we recognise that the estimate of four thousand pictures must be excessive. If it include every pencil sketch of tree, bough, limb, hand, etc., made for future guidance in painting, perhaps it may be allowed to stand, but thus and only thus can it be accepted.

Morland's industry and facility of production were sufficiently remarkable, and the number of engravings published annually during the periods 1788-1807 is the best proof that can be offered both of the wealth of his production and of the popularity his works enjoyed.

CHAPTER XIX

Morland owed so much of the popularity he deserved to the engravers who made his pictures known to the public, that a few pages must be devoted to the men who thus contributed to his fame.

The mezzotint process is that which renders Morland's work the greatest justice, and a large proportion of the best engravings from his pictures are mezzotints. Foremost among the engravers whose names we associate with Morland stands his brother-in-law. William Ward executed the first engraving of a work by Morland ever published, namely, "The Angler's Repast," in 1780. William Ward was born in 1766, and was therefore only fourteen years of age when he produced this work. He and his brother James were pupils of John Raphael Smith, and William's artistic connection with Morland's work continued for at least ten years after the painter's death.

In all, William Ward produced about seventy mezzotint engravings; the collection in the British Museum contains forty-five examples of these, including "An Ass Race," "Juvenile Navigators," "The Hard Bargain," "The First of September," Morland's finest work,

"Inside of a Stable" (now in the National Gallery), "The Fruits of Early Industry and Economy" with its companion "The Effects of Youthful Extravagance and Idleness," Gypsies," "Rabbits," "Jack in the Bilboes," and "Mr. Phillips' Newfoundland Dog Friend."

We do not find that William Ward engraved any of Morland's characteristic seascapes; but the list includes examples of his social, domestic, rural, and child pictures. He also engraved half-a-dozen pictures in stipple. William Ward was one of the best engravers of his time; he executed plates after Correggio, Fuseli, and Rubens; he became an Associate Engraver of the Royal Academy, and was appointed mezzotint engraver to the King, the Prince Regent, and the Duke of York. He died in 1826.

James Ward's engravings after Morland were very few; there are, in the Museum collection, two mezzotints by him of figure subjects. He is credited with half-a-dozen engravings at most. He is better known as an animal painter than as an engraver.

At an early period of his life it had been his ambition to become apprenticed to Morland, but his brother-in-law was not disposed to accede to his desire: it is stated that Morland's refusal was due to his recognition of James Ward's talents and his fear lest he should become a dangerous rival; and there is probably truth in the assertion, bearing in mind Morland's objection to let artists see him at work.

Morland could not entirely exclude the younger

brother from his studio while he lived with William Ward, hence James came under the influence of the great painter whether the latter liked it or not, and copied some of his paintings, learning the secret of his touch ; and when James Ward exhibited his first pictures at the Royal Academy, he was hailed as a pupil of Morland. As the latter had rejected his advances to become his apprentice, James Ward did not care to allow Morland credit for influencing his own style : as before said, he had no affection for his brother-in-law, and in his own words he found that he "had a fresh foundation to lay and had to begin at the bottom of the hill." He therefore entered as a student John Brooks' School of Anatomy in Blenheim Street,[1] and endeavoured successfully to form a style of his own. This, when he reached the age of twenty-eight years. He was not, however, above taking advantage of any resemblance that existed between his work and that of his brother-in-law.

Miss Frankau states that pictures painted by James Ward were sent to Ireland with Morland's name upon them ; and that some little time after this "in a public sale-room some of these pictures were sold as Morland's, and that without any comment or demur from James Ward and his family."

James Ward became an Associate in 1807, and Royal Academician in 1811 : he was a painter of undoubted ability and of great industry. The attitude he adopted in the quarrel with the Directors of the

[1] *Animal Painters of England.* By Sir Walter Gilbey, 2 vols. 1899.

LANDSCAPE WITH GIPSIES

(*Size of original picture* 16 × 22½ *inches.*)

British Institution over his great allegorical canvas, painted to commemorate the Battle of Waterloo, shows him to have been a somewhat difficult man to deal with.

Mention must be made of his gift to the British Museum of the working proofs from his various plates: these form a very valuable series of illustrations of the stages of mezzotint engraving. James Ward continued painting and exhibiting until he was eighty-seven: he died in 1859 in his 91st year.

John Raphael Smith has double claim to notice, since he not only engraved, but published many of Morland's works. Born in 1752, the son of Thomas Smith of Derby, he began life as a linen-draper's apprentice: while thus employed he practised the art of engraving in his leisure hours, and produced his first plate when seventeen years of age. Coming up to London, he made rapid progress in the calling of his choice, and was entrusted with the task of executing mezzotint engravings from the works of the foremost painters of the day.

Some of John Raphael Smith's plates from the paintings of Reynolds and Romney are regarded as masterpieces of mezzotint: and the same may be said of the engravings he made from designs of his own. He had great business capacity, and starting as an art publisher was soon on the high road to fortune, so extensive was the connection he established among the first painters of the time. There can be no doubt that he exploited Morland to his own advantage. The thirty-six pictures mentioned on page 67 were exhibited

by him in King Street as the "Morland Gallery"; and he is said to have admitted that this was the best speculation he ever made. Smith's artistic tastes were strong; and while at the zenith of his fame as a mezzotint engraver and the height of his success as a publisher, he began to neglect engraving in order to devote his attention to painting. Above all things he desired to make his name as a painter: he had a measure of talent and drew successful crayon portraits with great rapidity: he also painted fancy subjects in a style which suggests the influence of Morland and Wheatley.

The influence of Morland is not surprising when we consider that Smith engraved about twenty characteristic works[1] of the artist and had intimate connection with him as his publisher. He exhibited freely from 1773 to 1805 at the Royal Academy, the Incorporated Society of Artists, and the Free Society. Smith was appointed Mezzotint Engraver to the Prince of Wales. He was a shrewd, humorous man of convivial tastes, much given to hospitality: it was at his table that William Collins first met Morland.

Samuel William Reynolds, born 1773, was the son of a West India planter. He was sent at an early age to England to be educated and, evincing artistic talent,

[1] Among other works by Morland he twice engraved the "Lætitia" series once in 1789, and again in 1811. The latter set affords a striking example of the liberties taken by engravers with originals. The plates of 1789 follow the artist's work faithfully: those of 1811 sacrifice much of the grace and beauty of the originals in order to show the woman in the attire fashionable at the time. In the last picture Lætitia is portrayed without the mob-cap and wide hat she wears in Morland's painting.

studied at the Royal Academy Schools and under William Hodges, R.A. He became a pupil of John Raphael Smith, and had attained a high degree of skill as a mezzotint engraver when he was twenty-four years old. He engraved a number of Morland's works, and many of the paintings of Sir Joshua Reynolds (relationship with whom he claimed), Rubens, Rembrandt, Hoppner, and James Northcote: he was also employed by Turner to do engravings for his *Liber Studiorum*. He was a very rapid and masterly workman, and is believed to have been the first to employ etching to strengthen mezzotint, which he did with unrivalled success. He also painted in oil and water-colours, producing some very powerful and original landscapes; these works found peculiar acceptance in France and Germany, to which countries most of them were sent: they are little known in Britain. He exhibited at the Paris Salon in 1810 and 1812.

Samuel William Reynolds was appointed drawing master to the Royal Princesses, and perhaps this circumstance may explain the fact that he was offered the honour of knighthood, which he did not see fit to accept. He was an intimate friend of Sheridan and Edmund Kean, and, it is recorded, often helped the latter to "make up" for the stage. He taught the art of mezzotint engraving, the most successful of his pupils being Samuel Cousins: David and John Lucas also learned their craft from him. Reynolds died in 1835.

Thomas Rowlandson, born in London 1752, was a friend of Morland with whom he had much in common.

He received his artistic education at Dr. Barrows' Academy in Soho Square and at the Royal Academy Schools; and while there attracted notice by the caricatures he drew of his companions and masters. At the age of sixteen he went to Paris to live with the widow of his uncle; and having studied there for a time, returned to London and the Academy Schools.

Rowlandson exhibited at the Academy in 1775, and about 1777 began to devote himself to portrait painting. He had no mean talent for this: his sketch of Morland standing with his back to the fire shows his ability; but, as in the case of Morland, portraiture was not his true *metier* and, though he succeeded, he abandoned this department of art in 1781, and resumed exercise of his early taste for caricature.

Always careless and inclined to be dissipated, he squandered money freely: his French aunt left him £7000 and some valuable property, but he ran through this and other legacies with a light heart, confident in his ability to support himself by drawing.

Rowlandson worked with remarkable rapidity, often turning out two caricatures a day. He took up the engraver's art somewhat late in life; and executed a great number of etchings and aquatints for Ackermann, illustrating several books for that publisher. He etched a few of Morland's works.

Joshua Kirby Baldrey, a clever etcher who produced many plates from Morland's works, was born in 1754: he practised in London and Cambridge, and first exhibited at the Royal Academy in 1793. His finest

works are those after Salvator Rosa and Sir Joshua Reynolds: he is best known for his drawing of the cast windows of King's College Chapel at Cambridge, which he engraved and finished highly in colours.

George Keating, an Irishman born in 1762, learned his craft under William Dickinson, the mezzotint engraver; he executed some fine engravings after Reynolds, Romney, Gainsborough, and West, and was very successful with his mezzotints of Morland's subject pictures.

Joseph Grozer, whose name occurs in our story of Morland's life, was born about the year 1755. He enjoyed high reputation as a mezzotint engraver, and also worked in stipple: he executed plates after Reynolds, Romney, Lawrence, W. R. Bigg, and others, and made several engravings from Morland's works. Some of these he published himself. Grozer is equally successful in his reproductions of Morland's paintings, whether he deals with subject pictures, landscape, animals, or with sporting scenes. The date of his death is unknown, but it is thought to have been about 1798.

Philip Dawe, the personal friend of Morland and father of the biographer, was the son of a city merchant, and, it is said, studied under Hogarth. He exhibited humorous subjects at the Free Society of Artists, and was represented at the first exhibition of the Royal Academy in 1763. He was, as has been said, apprenticed to Henry Robert Morland, some of whose works he engraved, and was the intimate friend of George Morland in his earlier days. Philip Dawe was

a clever mezzotint engraver, and produced plates after works by Reynolds, Romney, and Gainsborough. His name does not occur often in the list of engravings from Morland's works.

James Fittler was born in London in 1758. He studied at the Royal Academy schools, and became Associate Engraver in 1800. He excelled in line work, and produced several admirable plates from pictures by Morland. He is probably best known by his engravings from de Loutherbourg's paintings "Lord Howe's Victory" and "The Battle of the Nile," which are considered his finest productions. He engraved many English and foreign pictures, and did much work as an illustrator of books. In the latter class of art his plates in Forster's *British Gallery* deserve special mention. Fittler died in 1835.

John Dean was a pupil of the famous mezzotint engraver, Valentine Green : his mezzotints after Morland's figure subjects are very fine examples of the art, but Dean's best achievements are his engravings of paintings by Reynolds, Romney, Gainsborough, Murillo, Rubens, and Jacob Jordaens. He died in 1798.

Thomas Williamson made few engravings from Morland's pictures during the artist's lifetime, but he was frequently employed upon them in the two years following Morland's death, and is credited with fourteen clever etchings and aquatints from his works. Williamson was famous for the extraordinary fineness and delicacy of the engraving he could produce, but his skill in this direction did not find scope in dealing

THE DOOR OF A VILLAGE INN

(*Size of original picture* 30 × 40½ *inches.*)

with the bold, broad handling of Morland. Nevertheless several of his engravings are very fine. Of his personal history nothing appears to be known.

John Young, born in 1755, engraved at least half-a-dozen of Morland's works in mezzotint. He was among the best craftsmen of his day, and was appointed engraver to the Prince of Wales in 1789. Young was keeper of the British Institution from 1813 to 1825, and one of the promoters of the Artists' Benevolent Fund. He died in 1825.

John Scott, born 1774, one of the most able engravers both in line and mezzotint of his time, executed at least two plates from Morland's works. Having regard to the remarkable skill displayed by Scott in reproducing pictures of animal life, it is somewhat curious that his name does not more frequently occur.

Among the foreign engravers whose names deserve notice in connection with Morland's works are—

Thomas Vivares, who flourished during the last decades of the eighteenth century. He etched over a score of pictures, principally animal subjects on a small scale: many of Vivares' etchings are very beautiful pieces of work.

A. Suntach, a French engraver, made half-a-dozen plates after Morland, principally sporting pictures: his productions deserve mention as providing proof of the popularity Morland's works enjoyed in France at the end of the eighteenth century. Morland's are almost the only English pictures engraved by Suntach, of whose career nothing is known.

Thomas Gaugain, born at Abbeville in 1748, came to England in his youth and studied under Houston. He executed a few stipple engravings from works by Morland; he also produced plates after Reynolds, Cosway, and Northcote. His engraving of a portrait of Morland was made in 1804, the year of the artist's death.

It is impossible to determine with certainty the number of plates executed by any given engraver, because, as will be seen from Appendix III., a large number were published without the name of the artist responsible for the plate; but we may safely place the name of William Ward at the head of the long list of those who thus contributed to make Morland's pictures known to the world, as indeed we may place him in point of merit. John Raphael Smith approaches Ward very closely in the latter respect, though in the matter of quantity he is far behind him. No fewer than sixty-seven engravers, including all the best men of their time, produced plates after Morland's pictures.

Among publishers of his works, J. R. Smith is most prominent. Mr. John Harris published a large number, as also did Messrs. D. Orme and Co. of Bond Street, whose exhibition of the painter's works when Morland's fame was at its zenith has been mentioned. W. Dickinson published many; and it is significant to observe in the Chronological Catalogue given in Appendix II. the number of engravers who were also publishers of their prints after Morland; sure indication of the profits which might be looked

for by production of a print that appealed to the popular taste.

Engravings after Morland, particularly those by William Ward and John Raphael Smith, fetch high prices when offered at auction. "A Party Angling" (W. Ward) realised 95 guineas at the Bulteel Sale in 1904; "The Coquette at Her Toilette" and "Domestic Happiness" (W. Ward, coloured mezzotints) brought 76 guineas the pair at another sale. "A Visit to the Child at Nurse" and "A Visit to the Boarding School" (W. Ward, coloured mezzotints) brought 120 guineas; "Delia in Town" and "Delia in the Country" (J. R. Smith, coloured) brought 178 guineas, "Variety" and "Constancy" (W. Ward, coloured) £66; "Juvenile Navigators" and "Children Bird's-nesting" (W. Ward, coloured mezzotints) £90; "The Squire's Door" and "The Farmer's Door" (B. Duttereau, coloured chalk) 90 guineas; "St. James' Park" and "A Tea Garden" (F. W. Soiron, coloured chalk) 136 guineas; "The Farmer's Stable" (W. Ward, mezzotint) £37; "The First of September" (1) Morning, (2) Evening (W. Ward, mezzotint coloured), 35 guineas; "Giles, the Farmer's Boy" (W. Ward, mezzotint coloured), 50 guineas. It is curious to reflect that the price given for a mezzotint by W. Ward or J. R. Smith at the present day often far exceeds that received by the painter for the original work; but Morland's pictures stand by no means alone in this respect.

CHAPTER XX

Messrs. Christies have been kind enough to supply the following lists of pictures by Morland which have passed through their hands since the year 1901. The value of the painter's works has increased greatly during recent years ; indeed it would not be too much to say that there has been a "boom" in Morland's pictures due to quickened appreciation of their merits.

It is impossible to look over the lists without being struck by the wide diversity in the prices paid ; thus among the canvases sold in 1902 are two, practically of equal size, "Woodcock Shooting" and the "Carrier's Stable," sold respectively for fifty and eleven hundred guineas ; again among the sales of 1905 we find that "Boys Skating," painted in 1791, that is to say, during the artist's best period, sold for only eighty guineas, while "Higglers Preparing for Market," practically identical in size, brought two thousand guineas.

It is hardly necessary to remark that the size of any picture has very little bearing upon its value, but it is noteworthy that nearly all those pictures by Morland which have brought a thousand guineas or more at recent sales have been above the average size of his

MORNING; OR, THE HIGGLERS PREPARING FOR MARKET

Signed, 1791

(*Size of original picture* 27¼ × 36 *inches.*)

paintings; the explanation being that these were works over which he took most pains and do him best justice.

The popularity acquired by certain works is reflected in the value set upon it in some cases; thus the famous "Lætitia" series of six pictures, which were painted before the artist had reached the zenith of his career, brought 5600 guineas when offered for sale in 1904; while "Dancing Dogs," engravings from which, as mentioned in an earlier chapter, attained such remarkable popularity, brought no less than 4000 guineas in 1905.

Dawe's remark concerning the future value of Morland's pictures necessarily recurs to mind in this connection, and we find some justification for it. The prices paid nowadays for the painter's finest works are out of all proportion to those commanded by his less meritorious achievements; but in noticing this we must always bear in mind two points: first, the enormous number of pictures produced by Morland, and secondly, the circumstances under which a large proportion of them were painted. It would be unreasonable to look for the same care and finish in the "pot boiler" painted under pressure, and the canvas produced at leisure in the artist's own time while he was in the mood to put his best work into it. The gulf between any painter's best and his next best may be very wide indeed; and this undoubtedly is the case with Morland.

There is no discoverable relation between the subject of a picture and the price paid for it. Having

regard to the character of work with which Morland's name is most nearly identified—rural scenes—we might expect that a "typical" Morland, other things being equal, should command a higher price than one belonging less exclusively to his special field of art; but this is not the case. The sums paid for several "Stable Interiors" vary as widely, one from another, as do those paid for landscapes, for gipsy pieces, or subject pictures; the price in each case is determined by merit and by merit alone, unless there enter into the matter such considerations as those which lent peculiar value to the celebrated "Lætitia" series.

Works of George Morland sold at Christies'.

1901

	In.	In.			
Landscape, with gipsies	6½	by 9	£115	10	0
Stable, with dog, puppies, and donkey	40	„ 30	126	0	0
G. Morland—Portrait of the Artist, holding a Palette	50	„ 40	157	10	0
Sandy Road through a forest	9½	„ 12	57	15	0
Coast Scene, with fisherman and boat	9½	„ 12	54	13	0

1902

Interior of a Stable, white horse, and two peasants	11½	„ 14½	115	10	0
Country Butcher, white horse	38	„ 50	94	10	0
Cottage, figures, and animals	14	„ 18	68	5	0
Woodcock Shooting	18	„ 24	52	10	0
Coast Scene, fisherman and boats	21	„ 30	105	0	0
Fishermen on Coast	19	„ 25½	78	15	0
Poll of Plymouth in a Boat	10	„ 12	60	18	0

	In.		In.			
The Apple Girl	50	by	40	£136	10	0
Edge of a Wood, peasants watering horses	$7\frac{1}{2}$	„	$9\frac{1}{2}$	157	10	0
Farm Scene, peasants watering horses	33	„	47	52	10	0
Two Shepherds, sheep, and dogs	29	„	24	99	15	0
Carrier's Stable, horse, pony, two peasants, and woman	19	„	25	1155	0	0
The Bull Inn	19	„	25	861	0	0
The Shepherd's Meal	30	„	25	966	0	0
Landscape, with huntsman and hounds	$9\frac{1}{2}$	„	$11\frac{1}{2}$	115	10	0
The Thatcher	$24\frac{1}{2}$	„	$29\frac{1}{2}$	210	0	0
Fishermen on Coast	19	„	$25\frac{1}{2}$	52	10	0
Breaking the Ice	24	„	29	441	0	0
Interior of a Stable, with two horses, peasants, and dog	25	„	30	126	0	0
The Rendezvous ; and The Companion (pair)	$10\frac{1}{2}$	„	$8\frac{1}{2}$	110	5	0
Watermill, at the edge of a wood, with peasants	$19\frac{1}{2}$	„	$25\frac{1}{2}$	241	10	0

1903

Peasants, horses, and pigs before a barn	27	„	36	262	10	0
Peasant woman near a pump, man and dog	30	„	25	231	0	0
Woody Landscape, figures before a cottage	15	„	14	89	5	0
The Public-House Door	22	„	28	105	0	0
Farmyard, with woodman, horse, and cows	28	„	36	105	0	0
Barn door, with figures and animals	50	„		50	8	0
The Thatcher	$24\frac{1}{2}$	„	$29\frac{1}{2}$	157	10	0
Gipsy Family, donkey, church, etc.	27	„	36	325	0	0
Gipsy encampment in wood	23	„	36	472	10	0

George Morland

1904

	In.		In.			
The Soldier's Departure; and the Soldier's Return (pair)	12	by	10	£556	10	0
Gipsy Encampment	11½	„	14	115	10	0
The Traveller's Repast	19½	„	25½	346	10	0
Louisa (oval)	15½	„	12½	346	10	0
The Traveller's Halt	14½	„	11½	136	10	0
Shepherd Reposing	15½	„	20	215	10	0
Woody Road, with gipsies and a farmer on a horse	16	„	20½	131	5	0
Wreckers on the Coast	39	„	54	609	0	0
The Stable Door	27	„	36	378	0	0
Cymon and Iphigenia	9½	„	11½	199	10	0
The Slate Quarry (1793)	19½	„	25½	105	0	0
Selling the Pet Lamb	22	„	18	157	10	0
A Country Inn, with horseman	11½	„	14½	73	10	0
Interior of a Stable, with peasant, horse, and dog	18½	„	23½	199	10	0
Peasants and donkeys by a shed; Winter (panel)	11½	„	14½	84	0	0
Interior of an Alehouse, with sportsmen (panel)	9½	„	11½	141	15	0
A Boar Hunt	8	„	10	63	0	0
Woody Landscape, with huntsmen	19	„	25½	56	14	0
Woody Landscape, with gipsies	11½	„	15	52	10	0
The Story of Lætitia (set of six)	17½	„	13½	5880	0	0
The Beggars	24	„	29	105	0	0

1905

The Sportsman's Return	24½	„	29½	420	0	0
Children, Dog, and Sheep	17½	„	12½	126	0	0
Landscape, with gipsy encampment	27	„	29	73	10	0
Boys Skating (1791)	27½	„	36	84	0	0
A Meet of the Berkeley Hounds	40	„	50	136	10	0

SETTERS

Signed, undated

(*Size of original picture* 11¾ × 14¾ *inches.*)

	In.	In.			
Landscape with peasants and horses at an inn (panel)	6½	by 8½	£57	15	0
The Lime-Kilns (1792)	27½	„ 35½	210	0	0
Morning; or Higglers Preparing for Market	27¼	„ 36	2100	0	0
The Country Stable (1791)	21	„ 27	1050	0	0
Wood Scene	15	„ 13¾	840	0	0
Woody Landscape	13½	„ 17½	609	0	0
Winter Landscape	28	„ 36	262	10	0
Winter Scene (1790)	27½	„ 36	504	0	0
The Lucky Sportsman (panel)	11½	„ 9½	441	0	0
The Unlucky Sportsman (panel)	11½	„ 9½	420	0	0
Two Donkeys and a Pig	12	„ 15	136	10	0
Dancing Dogs	28½	„ 24	4200	0	0
Scene in Westmorland (1792)	40	„ 56	504	0	0
A Farmyard	30	„ 25	273	0	0
Wreckers at Work after a Gale (1791)	40	„ 55	777	0	0

1906

Stable Interior, with peasants and horses	28	„ 36	99	15	0
Rocky Coast Scene	27½	„ 35½	525	0	0
Winter Landscape	24¼	„ 29½	819	0	0
Boys Bathing	28	„ 36	1260	0	0
Rocky Coast Scene	33½	„ 43½	283	10	0
Coast Scene	27½	„ 36	157	10	0
View in Alum Bay (1799)	27½	„ 35½	84	0	0
Deserter Pardoned	21	„ 17	1417	10	0
A Donkey; Winter (panel)	6¾	„ 9	57	15	0
Watermill and Cottage among trees	27	„ 35½	68	5	0

1907

Happy Cottagers	39	„ 42	2940	0	0
The Gipsy's Tent	33	„ 42½	945	0	0
Gipsies (1792)	27½	„ 36	840	0	0

George Morland

	In.		In.			
Paying the Horseler	27	by	35½	£504	0	0
View near a Seaport	24½	„	29½	105	0	0
The Interior of a Stable	19½	„	25½	105	0	0
Going Out	19½	„	25½	99	15	0
The Check	19½	„	25½	252	0	0
Interior of a Kitchen	9½	„	12	50	8	0
Portrait of H. Stone	29	„	24	50	8	0
Landscape, with a gipsy at a fire	11	„	13	60	18	0
A Gipsy Encampment	19½	„	25½	78	15	0

APPENDICES

APPENDIX I

The Society of Artists had its beginning in the combination of a few painters, chiefly foreigners, to procure living models for purposes of study, about the year 1734 or 1735. They held regular meetings at a house in Greyhound Court, Arundel Street. Some English artists, Hogarth among them, recognised the utility of the enterprise, and, the movement gaining wide acceptance, an attempt was made in 1753 to establish an "Academy of Painting, Sculpture, etc." This endeavour failed, and for some years the project remained in abeyance. The idea of holding an exhibition of paintings arose from the public interest aroused by the artistic decorations with which many of the principal painters of the day voluntarily adorned the rooms of the Foundling Hospital; and under the auspices of the Society for the Encouragement of Arts, Manufactures, and Commerce, the first exhibition of paintings was opened on 21st April 1760. The conditions imposed by the Society for Encouragement of Arts, Manufactures, and Commerce, in return for the use of its premises, however, gave rise to differences of opinion, and in 1761 the Society of Artists hired "the great room in Spring Gardens" where they held an independent exhibition. Some painters, most of them young men, were unwilling to lose the patronage of, and prizes offered by, the Society for Encouragement of Arts, Manufactures, and Commerce, and continued to exhibit in

their room in the Strand until 1764, when the privilege of thus using it was withdrawn owing to the decrease in the number of exhibitors.

Those painters who had refused to share the fortunes of the Society of Artists in Spring Gardens, finding themselves, as it were, without a home, formed the Free Society of Artists; and for ten years—until 1774—held exhibitions of their own, twice in Maiden Lane, Covent Garden, and afterwards in Mr. Christie's new auction room. The exhibition, which remained open for a month each spring, interfered with Mr. Christie's business, and the Free Society was obliged to seek new quarters in St. Albans Street, where it held one final exhibition.

In the meantime the Society of Artists had profited so much by its successful annual exhibitions in Spring Gardens that a Royal Charter was sought and obtained on 26th January 1765. The promising future which appeared to await the Chartered Society was marred by dissension among the members. The charter was badly drawn, and artists who had neither talent nor good conduct to recommend them gained admittance. These men combined together to oust from control of affairs the eminent artists who had accepted office as Directors, and, their machinations succeeding, the more reputable members followed the example of the out-voted Directors (Joshua Wilton, Edward Penny, Richard Wilson, Benjamin West, William Chambers, G. M. Moser, Paul Sandby, and F. M. Newton), and withdrew altogether.

These gentlemen approached the King with a carefully prepared scheme for the creation of a new body; and the Royal Academy of Great Britain received his Majesty's sanction in December 1768. Exhibitions were held for some years in rooms opposite Market Lane, Pall Mall; but in 1780 accommodation was provided for the Royal and Antiquarian Societies and Royal Academy in Somerset Buildings, as Somerset

House was then called, and there the exhibitions were held for a long period of years.

The Chartered Society continued to exhibit at Spring Gardens until 1771, when they decided to build an Exhibition room for themselves. The purchase of a site and the erection of the building in the Strand nearly exhausted their finances, and from this time the Society began to decline. The number of exhibitors steadily decreased, the new building had to be sold, and the exhibitions, now held wherever a room could be hired, became irregular and poor. The last, held in 1791, betrayed the condition into which the Society had fallen, the exhibition including such objects as pieces of needle-work, designs in human hair and cut paper, and similar productions.

APPENDIX II

CHRONOLOGICAL CATALOGUE OF ENGRAVINGS,[1] ETCHINGS, ETC., AFTER GEORGE MORLAND, SHOWING THE YEARS OF THEIR PUBLICATION, ETC. (ALL WERE PUBLISHED IN LONDON.)

ABBREVIATIONS.

M. = Mezzotint.
C. = Chalk, or stipple.
A. = Aquatint.
L. = Line engraving.
Col. = Coloured copies published.
B.M. = In British Museum Collection as detailed in pp. 125-143.
A *brace* connecting engravings signifies that they form a pair or series.

	ENGRAVER.	PUBLISHER.
1780		
The Angler's Repast, B.M., M. (*re-issued* 1789) . . .	W. Ward.	J. R. Smith.
1783		
Children Nutting, M. . . .	E. Dayes.	J. R. Smith.

[1] These lists are based upon those given by Mr. Ralph Richardson in his work *George Morland, Painter, London*. Numerous additions have been made to the British Museum collection since that work was originally published in 1895 and these are here included.

1785

	Engraver.	Publisher.
How Sweet's the Love that meets Return, B.M., C. . . .	T. Gaugain.	T. Gaugain.
The Lass of Livingstone, B.M., C.	"	"
Love and Constancy Rewarded, A.	P. Dawe.	W. Hinton.
The Gentle Shepherd, C. . .		T. Merle.

1786

Tom Jones' First Interview with Molly Seagrim, M. . . .	Wm. Ward.	Wm. Holland.

1787

Harley and Old Edwards (*from "Man of Feeling"*), M. . .	John Pettit.	W Holland.
Valentine's Day, B.M., *col.* M. .	J. Dean.	J. Dean.
Domestic Happiness, *col.* M. .	W. Ward.	W. Dickinson.
The Coquette at her Toilette, *col.* M.	"	"
The Happy Family, B.M. . .	J. Dean.	
The Delightful Story, M. . .	W. Ward.	

1788

A visit to the child at Nurse, *col.* M. (*for companion see first entry* 1789)	W. Ward.	J. R. Smith.
The Power of Justice, B.M., M.	J. Dean.	J. Dean.
The Triumph of Benevolence, B.M., M.	"	"
Sportsman's Hall, M. . . .	W. Ward.	W. Holland.
The Widow, B.M., M. . .	J. Dean.	J. Dean.
Blind Man's Buff, *col.* M. . .	W. Ward.	J. R. Smith.
Children playing at Soldiers, B.M., M.	G. Keating.	"

George Morland

	Engraver.	Publisher.
The First Pledge of Love, C.	W. Ward.	T. Prattent.
Suspense, M.	,,	
Delia in the Country, B.M., C., *col.*	J. R. Smith.	J. R. Smith.
Delia in Town, B.M., C., *col.*	,,	,,
Anxiety; or, The Ship at Sea, B.M., M.	P. Dawe.	W. Dickinson.
Mutual Joy; or, The Ship in Harbour, B.M., M.	,,	,,
The Fair Seducer, C.	E. J. Dumée.	J. R. Smith.
Variety, B.M., C., *col.*	W. Ward.	
Constancy, B.M., C., *col.*	,,	W. Dickinson.
The Pledge of Love, B.M., *col.* M.	,,	,,
Children Nutting, *col.* M.	E. Dayes.	
Children Fishing, *col.* M.	P. Dawe.	,,
Children gathering Blackberries, *col.* M.	,,	,,
The Strangers at Home, B.M., C.	W. Nutter.	E. M. Diemar
Spring, C.	Wm. Ward.	T. Prattent.
Summer, C.	,,	,,
Autumn, C.	,,	,,
Winter, C.	,,	,,
The Idle Laundress, C.	W. Blake.	J. R. Smith.
Indulgence, C.	J. Prattent.	J. Brydon.
Discipline, C.	,,	,,
The Agreeable Surprise, M.		C. Bowles.
On the Wings of Love, M.		R. Sayer.
Seduction, B.M., M.	John Young.	
Credulous Innocence, B.M., M.	,,	
Morning Reflection, L.	G. Graham.	E. Jackson.

1789

A Visit to the Boarding School, *col.* M. (*for companion see first entry* 1788)	W. Ward.	J. R. Smith.

	Engraver.	Publisher.
Juvenile Navigators, B.M., *col.* M.	W. Ward.	J. R. Smith.
A Party Angling, *col.* M.	G. Keating.	"
The Angler's Repast, *col.* M.	W. Ward.	
Youth diverting Age, M.	J. Grozer.	W. Dickinson.
A Mad Bull, B.M., A.	R. Dodd.	P. Cornman.
An Ass Race, B.M., *col.* M.	W. Ward.	
Children Birds'-nesting, B.M., *col.* M.	"	J. R. Smith.
Louisa (*two companion plates*), B.M., C.	T. Gaugain.	"
The Pleasures of Retirement, B.M., M.	W. Ward.	"
Guinea pigs, B.M., C., *col.*	T. Gaugain.	T. Gaugain.
Mr. Phillips's Dog Friend, M.	W. Ward.	
The Lætitia Series, viz.:		
Plate 1. Domestic Happiness, C.	J. R. Smith.	J. R. Smith.
" 2. The Elopement, C.	"	"
" 3. The Virtuous Parent, C.	"	"
" 4. Dressing for the Masquerade, C.	"	"
" 5. The Tavern-door, C.	"	"
" 6. The Fair Penitent, C.	"	"
The Tomb, B.M., C., *col.*	J. Dean.	J. Dean.
Refreshment, B.M., A.	W. Ward.	P. Cornman.
The Fruits of Early Industry and Œconomy, B.M., M.	"	T. Simpson.
The Effects of Youthful Extravagance and Idleness, B.M., M.	"	
The List'ning Lover, B.M.	T. Rowlandson.	
Farmer's visit to his Married Daughter in Town, C. *col.*	W. Bond.	
The visit returned in the Country, C.	W. Nutter.	W. Dickinson.

George Morland

1790

	Engraver.	Publisher.
A Rural Feast, B.M., M.	J. Dean.	J. Dean.
The Kite entangled, M.	W. Ward.	J. R. Smith.
Jack in the Bilboes, *col.* M.	,,	P. Cornman.
The Contented Waterman, *col.* M.	,,	,,
The Squire's Door, B.M., C., *col.*	B. Duterreau.	J. R. Smith.
The Farmer's Door, B.M., C., *col.*	,,	,,
St. James's Park, C., *col.*	F. D. Soiron.	T. Gaugain.
A Tea-garden, B.M., C., *col.*	,,	,,
Temptation, B.M., M.	W. Humphrey.	W. Dickinson.
Dancing Dogs, B.M., C., *col.*	T. Gaugain.	T. Gaugain.

Shooting Series—etched by T. Rowlandson; aquatint by S. Alken; published by J. Harris and T. Merle:

1. Pheasant-shooting.
2. Partridge-shooting.
3. Duck-shooting.
4. Snipe-shooting, B.M.

Morning; or, Thoughts on Amusements for the Evening.		M. Colnaghi and Co.
Affluence reduced, M.	H. Hudson.	J. R. Smith.
The Soldier's Farewell, C., *col.*	G. Graham.	T. Simpson.
The Soldier's Return, B.M., *col.*	,,	,,
Pedlars, B.M., L.	J. Fittler.	J. Fittler.
Travellers reposing, B.M., L.	,,	,,
Sliding, B.M., L.	,,	P. Cornman.
The Bell, L.	,,	J. Fittler.
Virtue in Danger, B.M., L.	,,	P. Cornman.
The Miseries of Idleness, B.M., *col.* M.	H. Hudson.	J. R. Smith.
The Comforts of Industry, B.M., *col.* M.	,,	,,

	Engraver.	Publisher.
La Chasse de la Bécassine (Snipe), B.M., L.	A. Suntach.	
Boys robbing an Orchard, B.M., *col.* M.	E. Scott.	
The Angry Farmer, B.M., *col.* M.	"	

1791

Cottagers, B.M., M.	W. Ward.	T. Simpson.
Travellers, B.M., M.	"	"
The Recruit, or Deserter, Series :		
Plate 1. Trepanning a Recruit, B.M., M.	G. Keating.	J. R. Smith.
" 2. Recruit deserted, B.M., M.	"	"
" 3. Deserter taking leave of his Wife, B.M. M.	"	"
" 4. Deserter pardoned, B.M., M.	"	"
African Hospitality, M.	J. R. Smith.	"
Slave Trade, M.	"	"
A Christmas Gambol, M.	"	"
The Benevolent Lady, C.	E. J. Dumée.	T. Prattent.
Changing Quarters, C.	J. Hogg.	T. Simpson.
The Billeted Soldier, C.	"	"
Girl and Calves, M.	W. Ward.	Collins & Morgan ; Moore & Kirton.
Nurse and Children in the Fields, M.	G. Keating.	J. R. Smith.
The Sportsman Enamour'd ; or, The Wife in Danger, B.M., M.		Robert Sayer.
Gallant Behaviour of Tom Jones to Sophia Western, B.M., C.	E. Scott.	J. S. Birchall.
Tom Jones taking Molly Seagrim from the Constable, B.M., C.	"	"

	Engraver.	Publisher.
La Chasse du Canard (Duck), B.M., L.	A. Suntach.	
La Chasse de la Bécasse (Woodcock), B.M., L.	,,	
La Chasse du Lièvre (Hare), B.M., L.	,,	

1792

The Woodcutter, M.	W. Ward.	
The Carrier's Stable, M.	,,	Thos. Macklin.
The Country Girl at Home, M.	M. C. Prestel.	E. M. Diemar.
The Country Girl in London, M.	,,	,,
The Country Stable, M.	W. Ward.	D. Orme & Co., E. Walker, & J. F. Tomkins.
The Barn-door, M.	,,	T. Simpson; Darling & Thompson.
The Sportsman's Return, M.	,,	Thos. Macklin.
The Shepherd's Boy, M.	,,	D. Orme & Co., E. Walker, & J. F. Tomkins.
The Farmer's Stable, B.M., M. (Original in National Gallery, London.)	,,	
Gipsies, B.M., M.	Wm. Ward.	T. Simpson.
Evening: Sportsmen refreshing, A.	S. Alken.	J. Vivares & Son
Coursing, A. (Etched by G. Morland)		J. Read.
Children feeding Goats, C.	P. W. Tomkins.	D. Orme & Co. and E. Walker.
The Amorous Ploughman, *col.* M.	J. Jenner.	T. Jones and Is. Jenner.
Gipsy Courtship, *col.* M.	,,	,,

	Engraver.	Publisher.
Rubbing down the Post-horse, B.M.		
Duck-shooting, B.M. . . .	T. Rowlandson.	

Studies of following, etched by J. Baldrey; B.M.:

Pigs, Sheep, etc.	Men, Children, etc.
Men, Donkey, etc.	"
Horses, Sheep, etc.	Dog, Ass, etc.
Cart, Wheelbarrow, etc.	Cart-horses.

Studies of following, the etchings published by J. Harris; B.M.:

Men.	Man at Watering-trough, a woman seated near.
Horses, etc.	
Sheep, etc.	

1793

Feeding the Pigs, M. . .	J. R. Smith.	J. R. Smith.
Return from Market, B.M., M. .	"	"
The Happy Cottagers, B.M., M. .	J. Grozer.	B. B. Evans.
The Gipsies' Tent, B.M., M. .	"	"
Smugglers, B.M., M. . .	J. Ward.	J. R. Smith.
Fishermen, B.M., M. . .	"	"
Burning Weeds, M. . . .	"	B. Tabart.
Cows, M.	E. Bell.	E. Bell & J. Dixie.
"Original Sketches from Nature" Title-page, B.M. . . .	Etching pub. by T. Simpson.	
Woman and Child, Goat, etc. .	" "	"
Two Country Boys . . .	" "	"
Two Boys, Girl's Head, etc. .	" "	"
Boy at Pump	" "	"
Cart passing Wooded Scenery, B.M.	" "	"
A Carrier's Stable, B.M. . .	W. Ward.	D. Orme. T. Simpson.

George Morland

Studies of following, the etchings published by J. Harris ; B.M. :

Horses, etc.	Fisherwomen, etc.
Children, etc.	Men, etc.
Harrowing a Field.	Children, etc.
Greyhounds, etc.	Two Men.

1794

	Engraver.	Publisher.
The Effects of Youthful Extravagance and Idleness, B.M., M.	W. Ward.	T. Simpson.
Fighting Dogs, B.M., M. . .	J. R. Smith.	J. R. Smith.
The Happy Family, M. . .	J. Dean.	
The First of September : Morning, *col.* M. . . .	W. Ward.	T. Simpson and W. Ward.
The First of September : Evening, B.M., *col.* M. . .	,,	
A Man asleep, B.M.		
Studies of Horses' Heads, etc., B.M.		
Foxhunters and Dogs leaving the Inn, B.M.	Etching by J. Wright.	
Foxhunters and Dogs in a Wood, B.M.	,,	,,
Full Cry, B.M.	,,	,,
Fox about to be Killed, B.M. .	,,	,,
Boy and Pigs, B.M. . . .	,,	,,
Shepherds, B.M. . . .	,,	,,
Country Lads at a Gate, B.M. .	Etching published by D. Orme.	
Belinda, or the Billet Doux, *col.* .	Burrows.	J. Read.

Studies of following, the etchings published by J. Harris ; B.M. :

Pigs, etc.	Men.
Group of Goats.	Men and Horse.
Rabbits eating a Carrot.	Dogs.
Boy and Girl.	Church and Milkman.
Sheep.	

	Engraver.	Publisher.
Youth diverting Age, B.M., M.	J. Grozer.	
Rubbing down the Post-horse, B.M., M.	J. R. Smith.	
Children feeding Goats, B.M.		

1795

Morning; or, The Benevolent Sportsman, B.M., M.	J. Grozer.	J. Grozer.
Evening; or, The Sportsman's Return, B.M., M.	"	"
The Lucky Sportsman, B.M., C.	F. D. Soiron.	B. Tabert.
The Farm yard, B.M., M.	W. Ward.	J. R. Smith.
The Farmer's Stable, B.M., M.	"	"
The Rustic Ballad, M.	S. W. Reynolds.	J. Read.

Hunting: Full Cry, B.M.
Women going up Ladder, B.M.
Rustic Scene: Cattle, etc., B.M.
Huntsmen and Dogs, B.M. Etching by J. Wright.
Foxhunters and Dogs at Bluebell Door, B.M. " "

Studies of following, the etchings published by J. Harris; B.M:

Men and Girl.
Sloop in a Creek.
Boat Ashore.

Friendship, B.M.

Gathering Wood, B.M.	R. M. Meadows.	
Gathering Fruit, B.M.	"	

1796

The Fleecy Charge, M.	G. Shepheard.	T. Macklin.
Mutual Confidence; or, The Sentimental Friends, M.	E. Bell.	J. Grozer.
A Bear Hunt, B.M., M.	S. W. Reynolds.	S. W. Reynolds.

George Morland

	Engraver.	Publisher.
The Dram, B.M., M. . .	W. Ward.	J. R. Smith.
The Storm, B.M., M. . .	,,	,,
The Turnpike, L. . . .	J. Fittler.	J. Fittler.
Delicate Embarrassment; or, The Rival Friends, M. .	E. Bell.	J. Grozer.
The Kennel, M. . . .	S. W. Reynolds.	S.W. Reynolds.
Woodland, B.M. . . .	Etching published by J. Harris.	
Ruined Tower, B.M. . .	,, ,,	,,
Ruined Church, B.M. . .	,, ,,	,,
The Lovers' Retreat, B.M., M.		
The Bell, B.M., L. . .	J. Fittler.	
The Turnpike, B.M., L. . .	,,	
Morning; or, The Higglers Preparing for Market, B.M., C., *col.*	D. Orme.	D. Orme.
Evening; or, The Post-Boy's Return, B.M., C., *col.* .	,,	,,

1797

Playing at Dominoes, M. .	J. R. Reynolds.	T. Ladd and Wm. Atkins.
Playing with a Monkey, B.M., M.	,,	,,
Inside of a Country Alehouse, B.M., M.	W. Ward.	W. Ward.
The Labourer's Luncheon, B.M., C.	C. Josi.	J. R. Smith.
The Peasant's Repast, B.M., C.	,,	,,
The Corn-Bin, *col.* M. . .	J. R. Smith.	,,
A Litter of Foxes (Animals by C. Loraine Smith, Landscape by G. Morland), M. . .	J. Grozer.	J. Grozer.
Girl and Pigs, M. . . .	W. Ward.	Collins & Morgan; Moore & Kirton.

	Engraver.	Publisher.
Man, Woman, and Boy on Road, B.M.	Etching by T. Vivares.	
Tree, B.M.	,,	,,
The Horse-Feeder, B.M., M.	J. R. Smith.	
Jack in the Bilboes, B.M.	R. Clamp.	*cf.* W. Ward.
The Contented Waterman, B.M.	,,	1790.

1798

Breaking the Ice, B.M., M.	J. R. Smith, jun.	J. R. Smith.
Milkmaid and Cowherd, B.M., M.	J. R. Smith.	,,
A Land Storm, B.M., M.	S. W. Reynolds.	

1799

The Fisherman's Hut, B.M., M.	J. R. Smith.	J. R. Smith.
Selling Fish, B.M., M.	,,	,,
Gathering Wood, C.	R. M. Meadows.	,,
The Horse-Feeder, *col.* M.	J. R. Smith.	,,
Watering the Cart-horse, B.M., M.	,,	,,
Rubbing down the Post-horse, M.	,,	,,
Old and Young Man and Young Woman, B.M.	Etching published by D. Orme.	
Setters, B.M., *col.* M.	S. W. Reynolds.	

800

The Fisherman's Dog, B.M., M.	S. W. Reynolds.	S. W. Reynolds.
The Poacher, M.	,,	W. Jeffryes & Co.
The Last Litter, B.M., M.	W. Ward.	J. L. Cartwright.
The Hard Bargain, B.M., M.	,,	,,
Woodland Scene, B.M.	Etching pub. by J. P. Thompson.	
River Scene, ,,	,,	,, ,,
Ruined Church, ,,	,,	,, ,,
Tree and Cottage, ,,	,,	,, ,,

George Morland

	Engraver.	Publisher.
Ruined Tower, B.M. . .	Etching pub. by J. P. Thompson.	
Cattle crossing a Bridge, B.M.	,,	,, ,,
Two Pointers, ,, .	Etching by T. Vivares.	
Kennel of Dogs, ,, .	,,	,,
Woman washing, ,, .	,,	,,
Study of Cat, ,, .	,,	,,
Two Dogs in Kennel, ,, .	,,	,,
Woman and Child at a Door, B.M.	,,	,,
Ass, B.M.	,,	,,
Man and Woman in Wood, B.M.	,,	,,
Two Dogs, ,,	,,	,,
Dog, ,,	,,	,,
Dog with Bone, ,,	,,	,,
Cattle crossing Bridge, ,,	,,	,,
The Millers, B.M., M. . .	S. W. Reynolds.	
Fishermen, B.M., M. . .	John Young.	
Inside a Country Alehouse, B.M., *col.* M. . . .	W. Ward.	

Hunting Scenes:

Going Out, *col.* M. .	E. Bell.
Going into Cover, ,, .	,,
The Check, ,, .	,,
The Death, ,, .	,,

1801

The Shepherd, M. . . .	W. Barnard.	W. Barnard.
Selling Peas, M. . . .	E. Bell.	T. Ladd.
Selling Cherries, M. . .	,,	,,
Alehouse-door, B.M., M. .	R. S. Syer.	J. R. Smith.
Alehouse Kitchen, B.M., M.	,,	,,
Alehouse Politicians, B.M., M.	W. Ward.	Wards and Co.
The Mail-coach, M. . .	S. W. Reynolds.	R. Ackerman.
The Publichouse-door, *col.* M. .	W. Ward.	J. R. Smith.

	Engraver.	Publisher.
Returning from Labour, *col.* M.	T. Burke.	H. Macklin.
The Rabbit Warren, B.M., A.	S. Alken.	J. R. Smith.
Sportsmen Refreshing, B.M., A.	,,	,,
Stable Amusement, B.M., M.	W. Ward.	,,
Two Boys fishing, B.M.	Etching pub. by J. P. Thompson.	
Three Portraits of Countrymen, B.M.	,, ,,	,,
Two Portraits of Stablemen, B.M.	,, ,,	,,
Feeding the Pigs, B.M., M.	J. R. Smith.	

1802

Sailors' Conversation, B.M., *col.* M.	W. Ward.	J. R. Smith.
The Country Butcher, B.M., M.	T. Gosse.	,,
The Flowing Bowl; or, Sailors returned, M.	W. Barnard.	W. Barnard.
The Brown Jug; or, Waggoner's Farewell, M.	,,	,,
Morland's 'Summer,' B.M., *col.* M.	W. Barnard.	W. J. Sargard.
Morland's "Winter," *col.* M.	W. Ward.	
Girl and Pigs, B.M., M.	,,	
Girl and Calves, B.M., M.	John Young.	
Travellers, B.M., M.	G. Shepheard.	
Dogs, B.M., *col.*		

1803

Shepherds reposing, B.M., C.	W. Bond.	H. Macklin.
Shepherd's Meal, B.M., M.	J. R. Smith.	J. R. Smith.
A Conversation, B.M., M.	,,	,,
Cottage Family, M.	,,	,,
Peasant and Pigs, BM., M.	,,	,,
A Visit to the Donkeys, M.	W. Ward.	H. Macklin.

George Morland

	Engraver.	Publisher.
Peasant Family, C., *col.* . .	J. Pierson.	J. Pierson.
Giles, the Farmer's Boy, B.M., *col.* M.	W. Ward.	H. Macklin.
Woodcutters at Dinner, B.M. .	Thos. Williamson.	
Girl, Boy, and Sheep, B.M., M.	J. R. Smith.	
Villagers, B.M., M. . .	John Young.	
The Weary Sportsman, B.M. .	W. Bond.	
Industrious Cottager, B.M. .	W. Blake.	
The Idle Laundress, B.M. .	,,	
Innocence alarm'd, B.M., *col.* M.	J. R. Smith, jun.	H. Macklin.

1804

George Morland (died 1804), C. .	T. Gaugain.	J. Stephens.
The Rustic Hovel, M. . .	E. Bell.	E. Orme.
The Cottage Sty, M. . .	,,	,,
Morland's Ass, M. . . .	Malgo.	,,
Lazy Shepherds: "Go, mind them!" B.M.	Thos. Williamson.	
The Young Dealer: "Well, what will you give?" B.M. . .	,,	
First Love: "Well, I shall have my mother after me," B.M. .	,,	
Ass and Pigs, with Boy, B.M. .	Etching by T. Vivares.	
Conversation, B.M. . . .	Etching pub. by D. Orme.	
Duck-shooting, I. and II., B.M.		
Woodcock and Pheasant Shooting, B.M.		
The Setters, B.M.		
Boys bathing, B.M., *col.* . .	E. Scott.	
Interior of a Stable, M. . .	John Young.	

1805

George Morland, C. . .	H. Wares.	E. Orme.
The Weary Sportsman, C. . .	W. Bond.	H. Macklin.
Fishermen going out, B.M., M.	S. W. Reynolds.	J. R. Smith.

	Engraver.	Publisher.
Partridge-shooting, M.	E. Jones.	J. Cary.
The Attentive Shepherd, *col.* M.	R. Brook.	H. Macklin.
Shepherd Asleep, companion picture, 1805	"	"
Morland's Cottager, C., *col.*	T. Williamson.	T. Williamson and John Barrow.
Morland's Woodman, C., *col.*, B.M.	"	"
The Frightened Horse, *col.* M.	E. Bell.	E. Orme.
Pedlars, C., *col.*	G. Shepheard.	J. Pierson.
Paying the Horseler, B.M., *col.* M.	S. W. Reynolds.	H. Macklin.
Frost-piece, B.M., C.		Jas. Cundee.
Travellers reposing, B.M.	Thos. Williamson.	
Rustic Cares : "Chuck, chuck, chuck," B.M.	"	
Tired Gypsies, B.M.	"	
Summer's Evening, B.M.	"	
Winter's Morning, B.M.	"	
George Morland, B.M.	Etching by T. Vivares from the Drawing by G. Morland.	
Pointer and Hare, B.M., L.	J. Scott.	
The Farm-yard, B.M., L.	"	
Winter Scene, B.M.		

1806

George Morland, M.	J. R. Smith.	J. R. Smith.
Morland's Emblematical Palette, B.M.	S. W. Reynolds.	J. Linnell.
The Turnpike-gate, M.B., M.	W. Ward	"
Pigs, C.	R. M. Meadows.	W. T. Strutt.
Rabbits, B.M., M.	W. Ward.	J. Linnell.
Guinea-pigs, B.M., M.	"	"
The Warrener, B.M., M.	"	Henry Morland.
Fishermen on Shore, B.M., M.	W. Hilton	J. R. Smith.
Setters, B.M., M.	W. Ward.	J. Linnell.

George Morland

	Engraver.	Publisher.
Boy and Pigs, M.	W. T. Annis.	H. Macklin.
The Thatcher, B.M., M.	Wm. Ward.	G. Morland.
Coast Scene, B.M.		
Studies of Dogs, B.M.		
Woodcutters, B.M.	Thos. Williamson.	
Cottagers in Winter, B.M.	,,	
Men in Cart, Child, etc., B.M.	Etching published by D. Orme.	
Donkey and Boy, B.M.	,, ,,	,,
The Contented Waterman, B.M., M.	Wm. Ward.	
The Shepherds, B.M., M.	,,	

1807

The Pigsty, M.	J. R. Smith.	T. Palser.
Guinea-pigs, M.	,,	,,
Girl with Bottle and Glass, B.M.	Etching published by D. Orme.	
Dog following a Man, B.M.	,, ,,	,,
Donkey and Girl, B.M.	,, ,,	,,
Boy and Pigs, B.M., M.	J. R. Smith.	
Rabbits eating, B.M., M.	,,	
Guinea-pigs eating, B.M., M.	,,	

1808

Rest from Labour, B.M., C.	T. Burke.	R. Lambe.
Puss alarmed, M.	P. Dawe.	,,

1810

The Country Butcher, M.	W. Barnard.	J. Higham.
Puss, B.M., M.	T. Hodgett.	H. Morland.

1811

The Cottage Fireside, M.	W. Barnard.	Thos. Palser.
Fishermen preparing to go out, A.	— Jakes.	J. Deeley.
The Fishermen returning, A.	,,	,,

	Engraver.	Publisher.
Snipe-shooting, B.M.		
The Lætitia Series of 1789 republished, B.M.	J. R. Smith.	
Two Donkeys and Pig in old Stable, B.M., M.	W. Ward.	
1812		
Tottenham Court Road Turnpike and St. James's Chapel, B.M.		
1813		
The Angry Boy and Tired Dog, B.M., C.	G. Graham.	T. Palser.
The Young Nurse and Quiet Child, B.M., C.	,,	,,
Vocal Music, B.M., C.	J. Baldrey.	,,
1814		
Bathing Horses, B.M., M.	W. Ward.	R. Lambe.
African Hospitality, B.M., M.	J. R. Smith.	*Originally published* 1791.
Slave Trade, B.M., M.	,,	,,
Coursing, B.M., C.		
1816		
Gathering Fruit, C.	R. M. Meadows.	T. Palser.
1817		
Morland's Land-storm, C.	T. Williamson.	T. Palser.
1824		
Hunting Scene, B.M.		
1889		
A Tea-garden (*originally published* 1790), C., *col.*	F. D. Soiron.	Supplement of *The Graphic* of March 23, 1889.

APPENDIX III

ENGRAVINGS AFTER PAINTINGS, OR SKETCHES, BY GEORGE MORLAND, IN THE PRINT-ROOM OF THE BRITISH MUSEUM, 1907

Prints and Etchings on Screen in Print-Room

1. Selling Fish. (*Engraved by* J. R. Smith.)
2. The Fisherman's Hut. (*Touched proofs.*)
3. The Country Butcher. (*Engraved by* Thos. Gosse ; *proof.*)
4. First of September. (*Engraved by* W. Ward, A.R.A.)
5. A Carrier's Stable. (*Engraved by* W. Ward, *published* 1793 *by* T. Simpson ; *proof.*)
6. Alehouse Politicians. (W. Ward ; *touched proof.*)
7. A View in Leicestershire. (*Engraved by* James Ward, R.A.)

Miscellaneous Etchings and Aquatints

	Subject.	Place and Date of Publication.
1.	Snipe-shooting	London, 1811.
2.	A Mad Bull	London, 1789.
3.	Country Scene : horses, sheep, etc. . .	No title or date.
4.	„ church and cottages .	„
5.	Coast Scene (*small*)	London, 1806.
6.	Le Halte. Inn-door. (*Engraved by* Rajon)	Paris, no date.
7.	The Old Gamekeeper (*small*) . . .	No place or date.
8.	The Country Stable (*small*) . . .	„

	Subject.	Place and Date of Publication.
9.	Tottenham Court Road Turnpike and St. James's Chapel (*small*)	London, 1812.
10.	The Visit. Mother, with little son, visiting daughter at ladies' school	No date.
11.	At the door of the Dolphin	,,

Soft Ground Etchings, Miscellaneous; Anonymous

1.	Asses	No place or date of publication.
2.	Pointer Dog pointing	,,
3.	Horses and Sheep	,,
4.	,, ,, (*on green paper*)	,,
5.	A Man asleep	,,
6.	,, ,, in a different attitude	London, 1794.
7.	Country Boy and Dog (*coloured*)	,,
8.	Women, Children, and Dog (*uncoloured*)	No date.
9.	Studies of Dogs	,,
10.	,, Game	,,
11.	Rustic Boys and Dog	,,
12.	Country Scene: cart	No place or date.
13.	Donkey	,,
14.	Angler under Tree (*small*)	,,
15.	Hunting—"Full Cry" (*small*)	,,
16.	Man and Donkey (*small*)	1795.
17.	Woman going up Ladder (*small*)	No date.
18.	Studies of Goat and Calves	1795.
19.	,, Heads of Cattle	No date.
20.	,, ,, ,,	,,
21.	Studies of Horses Heads, etc.	,,
22.	Studies of Dogs (*drawn* 1791)	1794.
23.	Lion's Cubs	London, 1806.
24.	Man on Horseback, and Woman, Boy, and Dog in a Storm	No place or date.
25.	Ruined Church	,,
		,,

Subject.	Place and Date of Publication.
26. Guinea-pigs and their Hutch . . .	No place or date.
27. Rustic Scene : cattle, etc. (*small*) . .	1795.
28. A Sheep	No date.
29. Two Little Girls (*small*)	,,
30. Rustic Scene, with cart	,,
31. Two Sheep	,,
32. Dogs fighting	,,
33. Two Portraits of a Man, seated, one holding a pipe, another a gun	,,
34. Rustic scene : two figures and dog . .	,,
35. Rubbing down the Post-horse . . .	1792.

Aquatints by S. Alken

1. Sportsmen refreshing	London, 1801.
2. The Rabbit Warren : men with greyhounds	,,

Etchings and Aquatints by T. Rowlandson

1. The List'ning Lover (two copies) . .	London, 1789.
2. Snipe-shooting : men and dogs in winter .	London, 1790.
3. Duck-shooting : men and dogs in boat .	London, 1792.

(Nos. 2 and 3 are companion pictures.)

Etchings and Aquatints by Thomas Williamson

1. Business : cart and two horses . . .	No date.
2. Pleasure : donkey-cart	,,
3. Woodcutters : two boys and dog (*fine print*)	London, 1806.
4. Woodcutters at Dinner : one boy looks down ; otherwise same as No. 3 . .	London, 1803.
5. Morland's Woodman : boy with dog in winter (*fine print*)	London, 1805.
6. Cottagers in Winter : man, girl, and dog in winter (*fine*)	London, 1806.
7. Travellers reposing : gipsies and two asses .	London, 1805.

Subject.	Place and Date of Publication.
8. Rustic Cares—"Chuck, chuck, chuck": man followed by three pigs	London, 1805.
9. Tired Gypsies	"
10. Summer's Evening: Angler watched by man and girl	"
11. Winter's Morning: boys sliding, woman and child looking on	"
12. Lazy Shepherds—"Go, mind them!"	London, 1804.
13. The Young Dealer—"Well, what will you give?" two men looking at pigs	"
14. First Love—"Well, I shall have my mother after me": man and woman at well (*sketched* 1801)	"

Etchings Published by John P. Thompson

1. Woodland Scene (two copies)	London, 1800.
2. River Scene	"
3. Ruined Church	"
4. Tree and Cottage	"
5. Ruined Tower	"
6. Cattle crossing a Bridge	"
(Nos. 1 to 6 are small prints.)	
7. Two Boys fishing	London, 1801.
8. Three Portraits of Countrymen	"
9. Two Portraits of Stablemen	"

Etchings by T. Vivares

1. Man feeding Pigs (*small*)	No date.
2. Two Pointers (*small*)	London, 1800.
3. Kennel of Dogs (*small*)	"
4. Woman washing (*small*)	"
5. Study of Cat (*small*)	"
6. Two Dogs in Kennel (*small*)	"
7. Woman and Child at a Door (*small*)	"
8. Ass (*small*)	"

Subject.	Place and Date of Publication.
9. Man and Woman in Wood (*small*; *sketched* 1795)	London, 1800.
10. Man, Woman, and Boy on Road (*small*)	London, 1797.
11. Two Dogs (*small*)	London, 1800.
12. Dog (*small*)	,,
13. Tree (*small*)	London, 1797.
14. A Cottage Interior: family at dinner	No date.
15. Dog with Bone: another dog behind	London, 1800.
16. Cattle crossing Bridge (two copies)	,,
17. Pigs eating Turnips	No date.
18. Ass and Pigs, with Boy	London, 1804.
19. George Morland, from the drawing by himself	London, 1805.
[The painter is seated smoking and drinking under a tree at the door of the Bluebell Inn. His palette is at his side, a dog at his feet, a pig in the foreground.]	
20. Two Boys with Dog seated under Tree	No date.
21. Cart passing Cottage	,,
22. Two Men hunting: hounds in full cry	,,

Etchings by J. Wright

1. Huntsmen and Dogs	London, 1795.
2. Full Cry	London, 1794.
3. Fox about to be Killed	,,
4. Fox-hunters and Dogs at Bluebell Door	London, 1795.
5. Fox-hunters and Dogs leaving the Inn	London, 1794.
6. Fox-hunters in a Wood	,,
7. Boy and Pigs (*drawn* 1792)	,,
8. Shepherds (*drawn* 1793)	,,

Etchings Published by T. Simpson

1. "Original Sketches from Nature" Title-page: artist sketching cow and calf	London, 1793.
2. Woman and Child, Goat, etc.	,,
3. Two Country Boys	,,

	Subject.	Place and Date of Publication.
4.	Two Boys, Girl's Head, etc.	London, 1793.
5.	Boy at Pump	,,

Etchings Published by D. Orme

1.	"Sketches by G. Morland" Title-page: artist sketching pigs (two copies; *small*)	No date.
2.	Girl with Bottle and Glass (*study for* No. 10; *small*)	London, 1807.
3.	Group conversing (*study for* No. 8; *small*)	London, 1806.
4.	Dog following a Man (*small*)	London, 1807.
5.	Men in Cart, Child, etc. (*small*)	London, 1806.
6.	Donkey and Girl (*small*)	London, 1807.
7.	Donkey and Boy (*small*)	London, 1806.
8.	Conversation: No. 3 Group, and Donkey (*drawn* 1792)	London, 1804.
9.	Cart passing Wooded Scenery	London, 1793.
10.	Old and Young Man and Young Woman (*drawn* 1792)	London, 1799.
11.	Country Lads at a Gate	London, 1794.

Etchings by J. Baldrey

1.	Studies of Pigs, Sheep, etc.	London, 1792.
2.	,, Men, Donkey, etc.	,,
3.	,, Horses, Sheep, etc.	,,
4.	,, Cart, Wheelbarrow, etc.	,,
5.	,, Men, Children, etc.	,,
6.	,, Men	,,
7.	,, Dog, Ass, etc.	,,
8.	,, Cart-horses	,,

Etchings Published by J. Harris

1.	River Scene (*small*)	No date.
2.	Woodland Scene (*small*)	,,
3.	,, ,,	London, 1796.
4.	Ruined Tower (*small*)	,,

	Subject.	Place and Date of Publication.
5.	Cottage, Tree, etc. (*small*)	No date.
6.	Ruined Church (*small*)	London, 1796.
	[All above in red ink. There is a collection in black ink.]	
7.	"Sketches by G. Morland" Title-page: artist under tree sketching horses	No date.
8.	Studies of Men	London, 1792.
9.	Man at Watering-trough: a woman seated near (*drawn* 1791)	,,
10.	Studies of Horses, etc.	,,
11.	,, Sheep, etc.	,,
12.	,, Horses, etc.	London, 1793.
13.	,, Children, etc.	,,
14.	Harrowing a Field	,,
15.	Studies of Greyhounds, etc.	,,
16.	,, Fisherwomen, etc.	London, 1795.
17.	,, Men, etc.	London, 1793.
18.	,, Children, etc. (*a coloured and uncoloured copy*)	1793.
19.	Studies of Men, etc.	London, 1793.
20.	,, Two Men	,,
21.	,, Pigs, etc.	London, 1794.
22.	Group of Goats	,,
23.	Rabbits eating a Carrot (*a coloured and uncoloured copy*)	,,
24.	Study of Boy and Girl	,,
25.	,, Sheep	,,
26.	,, Men	,,
27.	,, Men and Horse	,,
28.	Studies of Dogs	,,
29.	Mill-wheel and Anglers	,,
30.	Church and Milkman	,,
31.	Studies of Sheep	,,
32.	,, Men and Girl	London, 1795.
33.	Sloop in a Creek	,,
34.	Boat Ashore	,,

MEZZOTINTS AFTER PAINTINGS BY MORLAND

Engravings by G. Keating

Subject.	Place and Date of Publication.
1. "Children playing at Soldiers" (*fine*)	London, 1788.
2. "Trepanning a Recruit," I. (*fine*)	London, 1791.
3. "Recruit deserted" (*fine*)	"
4. "Deserter taking leave of his Wife," III. (*fine*)	"
5. "Deserter pardon'd," IV. (*fine*)	"
6. "The Cottager's Wealth": woman feeding pigs in a stable (*fine*)	No date.
7. "Nurse and Children in the Fields," companion to "Kite entangled." (*Published by* J. R. Smith)	London, 1791.

Engravings by J. Jenner

1. "The Amorous Ploughman"	1792.
2. "Gipsy Courtship," companion picture (*coloured*)	"

Engravings by J. Grozer

1. "Youth diverting Age" (*fine*)	London, 1794.
2. "Morning; or, The Benevolent Sportsman": giving alms to gipsies (*fine*)	London, 1795.
3. "Evening; or, The Sportsman's Return": holding up a pheasant (*fine*)	"
4. "The Happy Cottagers" (*fine*)	London, 1793.
5. "The Gipsies' Tent" (*fine*)	"

Engravings by J. Dean

1. "Valentine's Day": girl, lad, and old woman (*coloured and uncoloured; fine*)	London, 1787.
2. "The Happy Family" (*fine*)	"

	Subject.	Place and Date of Publication.
3.	"The Widow" (*fine*)	London, 1788.
4.	"Justice; or, The Merciless Bailiff" (*fine*)	,,
5.	"The Triumph of Benevolence": a debtor released (*fine*)	,,
6.	"A Rural Feast": a family at dinner (*fine*)	London, 1790.

Engravings by S. W. Reynolds

1.	"A Bear Hunt" (*fine*)	London, 1796.
2.	"Stormy Shore (*small*)	No date.
3.	"Setters" (*coloured and uncoloured*) . .	London, 1799.
4.	"The Fisherman's Dog"	London, 1800.
5.	"Morland's Emblematical Palette" . .	London, 1806.
6.	"Fishermen going out" (*fine*) . . .	London, 1805.
7.	"The Millers"	London, 1800.
8.	"Paying the Horseler" (*fine*) . . .	London, 1805.
9.	,, ,, (*coloured*) . .	,,
10.	"A Land Storm" (*fine*)	London, 1798.
11.	"The Rustic Ballad"	No date.
12.	Carrier's Cart passing Cottages; foxhound in foreground	,,

Engravings by J. R. Smith, Mezzotinto Engraver to H.R.H. the Prince of Wales

1.	"Watering the Cart-horse" (*fine*) . .	London, 1799.
2.	"Rubbing down the Post-horse" (two copies; *fine*)	London, 1794.
3.	Boy and Pigs (*fine*)	London, 1807.
4.	Rabbits eating (*fine*)	,,
5.	Guinea-pigs eating (*fine*)	,,
6.	Girl, Boy, and Sheep (*fine*) . . .	London, 1803.
7.	"Peasant and Pigs" (*fine*)	,,
8.	"The Fisherman's Hut" (*fine*) . .	London, 1799.
9.	"The Horse-Feeder" (*fine*) . . .	London, 1797.

	Subject.	Place and Date of Publication.
10.	"A Conversation": boy, dog, donkey, and pigs (*fine*)	London, 1803.
11.	"Feeding the Pigs" (*fine*)	London, 1801.
12.	"Fighting Dogs" (*fine*)	London, 1794.
13.	"Shepherd's Meal" (*fine*)	London, 1803.
14.	"Slave Trade": slaves being shipped off (*fine*)	London, 1814.
15.	"African Hospitality": negroes rescuing shipwrecked whites	"
16.	"Return from Market": cart with girls at Bluebell door (*fine*)	London, 1793.
17.	"Milkmaid and Cowherd": also cattle and pigs (*fine*)	London, 1798.

Engravings by J. R. Smith, Junior

1.	"Innocence Alarm'd": sportsmen with gun and dogs in cottage (*fine*)	London, 1803.
2.	"Breaking the Ice": man, woman, and child drawing water from frozen pool; donkey near them (*fine*)	London, 1798.

Engravings by James Ward

1.	"Fishermen": coast scene (two copies; *fine*)	London, 1793.
2.	"Smugglers": landing casks from a boat (*fine*)	"

Engravings by William Ward

1.	"An Ass Race" (two copies; *coloured*)	London, 1789.
2.	"Stable Amusement": men making dogs fight (*fine*)	London, 1801.
3.	"Juvenile Navigators": children sailing a toy ship (*fine*)	London, 1789.

	Subject.	Place and Date of Publication.
4.	"Sailors' Conversation": at door of inn, four sailors and girl (two copies; *fine*) .	London, 1802.
5.	"Bathing Horses": three horses entering sea (*fine*)	London, 1814.
6.	"Giles, the Farmer's Boy": boy entering cattle-shed in winter (*fine*) . . .	London, 1803.
7.	"The Last Litter": man, girl, and pigs (two copies; *fine*)	London, 1800.
8.	"The Hard Bargain": man buying calf; bulldog (*fine*)	"
9.	"The Dram": girl pouring out dram at inn-door (*fine*)	London, 1796.
10.	"The First of September, Evening": sportsmen at inn-door with dogs and hare (*fine*)	London, 1794.
11.	"The Farmer's Stable": old white horse, goats, etc. (*fine*)	London, 1795.
12.	"The Contented Waterman": group at cottage-door; pig (*fine*) . . .	London, 1806.
13.	"The Shepherds": carpenter, sheep, etc. (*fine*)	"
14.	"The Farm-yard": man watering pig; horses and dog (*fine*)	London, 1795.
15.	"Cottagers": group at cottage-door, said to be Morland, his wife, and others; pigs (*fine*)	London, 1791.
16.	"The Storm": man on horseback, woman, and boy (*fine*)	London, 1796.
17.	"Setters": three dogs (*fine*) . . .	London, 1806.
18.	"The Anglers' Repast": ladies and gentlemen lunching on riverside; negro footman (*fine*)	No date.
19.	"Travellers": rustics eating in wood (*fine*)	London, 1791.
20.	"The Warrener": old man with dead rabbits; cottage-door (*fine*) . . .	London, 1806.

	Subject.	Place and Date of Publication.
21.	"The Farmer's Stable" (*fine*) . . . [Morland's *chef-d'œuvre* in National Gallery, London.]	London, 1792.
22.	"Children Bird-nesting" (*fine*) . .	London, 1789.
23.	"The Fruits of Early Industry and Œconomy": merchant counting money; lady and children (*fine*) . . .	"
24.	"The Effects of Youthful Extravagance and Idleness": man, two women, and boy, in penury (*a larger copy published* in 1794; *fine*)	"
25.	"Alehouse Politicians": shepherd arguing with post-boys; above fireplace, a scroll, "Pay this Day; I'll treat to-morrow" (*fine*)	London, 1801.
26.	"Gipsies": man and dog asleep; woman, boy, and girl (*fine*)	London, 1792.
27.	"The Turnpike-gate": man on white horse paying toll; bull-dog (*fine*) .	London, 1806.
28.	"Rabbits" (*fine*)	"
29.	"Girl and Pigs" (*fine*)	London, 1802.
30.	"Girl and Calves" (*fine*)	"
31.	"The Pledge of Love": lady regarding love-token (*fine*)	London, 1788.
32.	"Inside of a Country Alehouse": sportsman and dogs; coachman holding hare (*fine*)	London, 1797.
33.	"The Pleasures of Retirement": two young ladies reclining (*small*) . .	London, 1789.
34.	"The Thatcher": man thatching cottage; horses and pig (two copies; *fine*) . .	London, 1806.
35.	"Guinea-pigs" (*fine*)	"
36.	"Refreshment"	London, 1789.
37.	The Delightful Story	London, 1787.
38.	Jack in the Bilboes	"
39.	Two Donkeys and Pig in Stable . .	London, 1811.

	Subject.	Place and Date of Publication.
40.	A Carrier's Stable	London, 1792.
41.	Mr. Phillips' Dog "Friend"	London, 1789.
42.	The Shepherd's Boy	London, 1792.
43.	Man with Basket: girl outside cottage; pigs	No date.
44.	The Country Stable	London, 1792.
45.	Sportsman's Hall	London, 1788.

Mezzotints by John Young, Engraver to the Prince of Wales.

1.	"Seduction": girl reading letter; man bribing a woman (*fine*)	London, 1788.
2.	"Travellers": man and woman have crossed a bridge (*fine*)	London, 1802.
3.	"Credulous Innocence": woman tempting a girl; man outside (*fine*)	London, 1788.
4.	"Fishermen": coast scene — fishermen, boats, dogs (*fine*)	London, 1800.
5.	"Rustic Ease": man lying at cottage-door (*fine*)	London, no date.
6.	"Villagers": woman, child, and dog crossing bridge (*fine*)	London, 1803.
7.	Interior of a Stable	London, 1804.

Miscellaneous Mezzotints

1.	"The Lover's Retreat"	London, 1796.
2.	Young Man leaving Home	No place or date.
3.	"Affluence Reduced": woman and girl talking at cottage-door (*fine*)	London, 1790.
4.	Dog drinking at Cottage-door	No place or date.
5.	"The Sportsman Enamour'd; or, The Wife in Danger"	London, 1791.
6.	"The Banks of the Dee"	No place or date.
7.	"Anxiety; or, The Ship at Sea"	„

	Subject.	Place and Date of Publication.
8.	"Mutual Joy; or, The Ship in Harbour"	London, 1788.
9.	"Alehouse Kitchen": post-boy standing looking at fire and smoking (*fine*)	London, 1801.
10.	"Alehouse-door": two rustics conversing (*fine*)	"
11.	"The Frighten'd Horse"	No place or date.
12.	"Fishermen in Distress" (*coloured*)	"
13.	"The Country Butcher": man and horse at door; bulldog (*fine*)	London, 1802.
13*a*.	"The Country Butcher" (*coloured*): two men, one on horse, rear stable, sheep, pigs	London, 1810.
14.	"Puss" (*coloured*)	"
15.	"The Miseries of Idleness": a family in poverty (*fine*)	London, 1790.
16.	"The Comforts of Industry": a happy family circle (*fine*)	"
17.	"Temptation": an officer offering his purse to a girl selling spice-nuts, etc. (*fine*)	London, 1790.
18.	"Fishermen on Shore": two men toasting a fisher lass as she passes (*fine*)	London, 1806.
19.	"Morland's Summer" (*coloured*)	London, 1802.
20.	"Mother and Children" (*fine*)	No place or date.
21.	"The Corn-bin": horses about to be fed; two men getting corn out of box in stable (*fine*). (*Engraved by* J. R. Smith.)	London, 1797.
22.	"Playing with a Monkey": monkey is seated on fireside; children and dog (*fine*)	London, 1797.
23.	"Love and Constancy Rewarded." (*Engraved by* P. Dawe, *published by* W. Hinton, London, 1785.)	
24.	"Harley and Old Edwards, etc., at the Grave of Young Edwards." (*Engraved by* John Pettit.)	
25.	"My Grandmother Knitting" (*coloured*). (*Engraved by* Meadows.)	

26. "My Grandfather Smoking" (*coloured*). (*Engraved by* Meadows.)
27. "The Rustic Hovels." (*Engraved by* E. Bell, *published by* E. Orme, 1804.)
28. "The Cottage Stye." (*Engraved by* E. Bell, *published by* E. Orme, 1804.)
29. "The Mowers" (*coloured*). (*Engraved by* E. Bell).
30. "The Attentive Shepherd" (companion picture). (*Engraved by* R. Brooke, *published by* Mrs. Macklin, 1805.)
31. "Shepherd Asleep." (*Engraved by* R. Brooke, *published by* Mrs. Macklin, 1805.)
32. "The Flowing Bowl; or, Sailors Returned." (*Engraved by* W. Barnard, 1802.)
33. "The Brown Jug; or, Waggoner's Farewell." (*Engraved by* W. Barnard, 1802.)

STIPPLE AND LINE ENGRAVINGS AFTER MORLAND

Stipple Engravings; Miscellaneous Engravers

	Subject.	Place and Date of Publication.
1.	"Duck-shooting," I.	London, 1804.
2.	,, II.	,,
3.	Lady by Waterfall (*small*)	No place or date.
4.	"Vocal Music" (*small*)	London, 1813.
5.	"Coursing"	London, 1814.
6.	"Woodcock and Pheasant Shooting"	London, 1804.
7.	"The Benevolent Lady" (*fine*)	No place or date.
8.	Girl and Boy talking	,,
9.	Recruiting	,,
10.	Fish for Sale (*fine*)	,,
11.	A Girl with Hat in Lap (*small*)	,,
12.	Penitent returning (*coloured*)	,,
13.	Young Gentleman paying Money (*coloured*)	,,
14.	"Children feeding Goats"	London, 1794.

	Subject.	Place and Date of Publication.
15.	"The Setters" (*small*)	London, 1804.
16.	"The Child of Nature"	No place or date.
17.	"Friendship"	London, 1795.
18.	"The Disconsolate and her Parrot" (portrait of Mrs. Morland). (*Engraver*, T. Nugent.)	
19.	Soldier and Children drinking Milk (*fine*)	No place or date.
20.	"Rest from Labour"	London, 1808.
21.	A Tea-garden (*fine*)	London, 1790.
22.	"Contemplation." (*Engraved by* Colinet.)	Paris, No date.
23.	"Belinda; or, The Billet Doux" (*coloured*). (*Engraved by* Burrows, *published by* J. Read, 1794.)	
24.	"Peasant Family" (*coloured*). (*Engraved and published by* J. Peirson, 1803.)	
25.	"Two Girls washing Clothes in Stream (*from the "Gentle Shepherd"*), 1785.	

Line Engravings

(1) By J. Scott

1.	"Pointer and Hare" (*small*)	London, 1805.
2.	"The Farm-yard" (*small*)	"

(2) By A. Gabrielli

1.	"Dressing for the Masquerade" (*small*)	No place or date.
2.	"The Tavern-Door" (*small*)	"

(3) By A. Suntach

1.	"La Chasse de la Bécassine" (Snipe) (*fine*)	Published 1790.
2.	"La Chasse du Canard" (Duck)	Published 1791.
3.	"La Chasse de la Bécasse" (Woodcock)	"
4.	"La Chasse du Lièvre" (Hare)	"
5, 6, and 7.	The Deserter's Discovery, Departure, and Pardon, *ut supra*	No place or date.

George Morland

(4) By J. Fittler

Subject.	Place and Date of Publication.
1. "Travellers reposing"	London, 1790.
2. "Sliding"	,,
3. "Virtue in Danger"	,,
4. "Pedlars"	London, 1790.
5. "The Bell"	London, 1796.
6. "The Turnpike"	,,
7. The Gipsy Encampment (*Nos. 1 to 6 are all small.*)	

(5) Miscellaneous

1. "Frost-piece"	London, 1805.
2. "Hunting Scene, by Morland" (*A woodcut after this picture formed an illustration to an edition of Wordsworth's Poems.*)	London, 1824.
3. The Market Girl	London, no date.
4. Winter Scene	London, 1805.
5. Old White Horse	No place or date.
6. "Goldfinch; or, The Road to Ruin"	London, no date.
7. Door of the Swan Inn (*by* Davenport)	No place or date.
8. "Changing Quarters"	,,

Engravings by W. Bond

1. "The Weary Sportsman": man and three dogs (*fine*)	London, 1803.
2. "Shepherds reposing" (*fine*)	,,
3. "The Farmer's Visit to his Married Daughter in Town" (*stipple*)	London, 1789.

Engravings by W. Nutter

1. "A Woman selling Fish" (*fine*)	No place or date.
2. "The Strangers at Home": Roger courting Kitty (*fine*)	London, 1788.
3. "The Visit returned in the Country" (*stipple*)	London, 1789.

Engravings by G. Graham

Subject.	Place and Date of Publication.
1. "The Angry Boy and Tired Dog"	London, 1813.
2. "The Young Nurse and Quiet Child"	"
3. "The Soldier's Return": an officer returning to his family	London, 1790.
4. "Morning Reflection" (*stipple*). (*Publisher*, E. Jackson.)	London, 1788.

Engravings by E. Scott

1. "Boys robbing an Orchard" (*fine; coloured*)	London, 1790.
2. "The Angry Farmer": the boys caught [Companion pictures] (*fine; coloured*)	"
3. "Young Bacchus (*coloured*). Published in Florence	No date.
4. "Boys bathing" (*coloured*)	London, 1804.
5. "Gallant Behaviour of Tom Jones to Sophia Western" (*stipple*)	London, 1791.
6. "Tom Jones taking Molly Seagrim from the Constable" (*stipple*)	"

Engravings by J. R. Smith

1. "Delia in Town"	London, 1788.
2. "Delia in the Country" (two copies; *fine*)	"
3-8. Six plates representing Lætitia, who eloped, was deserted, and returned penitent (*fine*)	London, 1811.

Engravings by Levilly

1. "The Squire's Door" (*fine*)	No place or date.
2. "La Porte de la Ferme" (*fine*)	"
3. "Guinea-pigs" (*fine*)	"

George Morland

Engravings by D. Orme

Subject.	Place and Date of Publication.
1. "Morning; or, The Higglers preparing for Market" (*fine*)	No place or date.
2. "Evening; or, The Post-boy's Return" [Companion pictures] (*fine*) . . .	,,

Engravings by C. Catton, Junior

1. "Snipe-shooting" (*fine*)	No place or date.
2. "Partridge-shooting" (*fine*) . . .	,,
[Both are coloured, and companions.]	

Engravings by W. Blake

1. "Industrious Cottager" (*fine*) . . .	London, 1803.
2. "The Idle Laundress: boy robbing clothes-line" (*fine*)	,,
[Small companion pictures.]	

Engravings by F. Bartolozzi

1. "Constancy" (*fine*)	No place or date.
2. "Boys bathing"	,,

Engravings by C. Josi

1. "The Labourer's Luncheon" (*fine*) . .	London, 1797.
2. "The Peasant's Repast" (*fine*) . . .	,,

Engravings by Mlle. Rollet

1. "A Tea-garden" (*fine; coloured*) . .	No place or date.
2. "Traite des Nègres" (The Slave Trade) . Published at Paris during First Republic	No date.
3. "L'Africain Hospitalier" (African Hospitality). Published at Paris during First Republic	No date.

ENGRAVINGS BY W. NICHOLLS

	SUBJECT.	PLACE AND DATE OF PUBLICATION.
1.	"Morning; or, The Benevolent Sportsman"	
2.	"Evening; or, The Sportsman's Return" (*etching* and *stipple*).	No publisher . No date.

ENGRAVINGS BY R. M. MEADOWS

1. "Gathering Wood" (*fine*) . . . London, 1795.
2. "Gathering Fruit": boy and girl (*fine*) . " [Companion pictures.]

ENGRAVINGS BY B. DUTERREAU

1. "The Farmer's Door" (two copies; *fine*) . London, 1790.
2. "The Squire's Door" (*fine*) . . . . "

ENGRAVINGS BY G. SHEPHEARD

1. "Dogs" (*fine; coloured*) . . . . London, 1802.
2. An uncoloured copy.

ENGRAVING BY SOIRON

1. "The Lucky Sportsman" (*stipple*) . . London, 1795.

ENGRAVINGS BY R. CLAMP

1. "Jack in the Bilboes": the Press-gang (*small; fine*) . . . . . London, 1797.
2. "The Contented Waterman" (*small; fine*) . . . . . "

"My cot was snug, well fill'd my keg, my Grunter in the sty."

STIPPLE ENGRAVINGS BY T. GAUGAIN

1. "How Sweet's the Love that meets return" (*fine*) . . . . . London, 1785.
2. "The Lass of Livingstone" (*fine*) . . . "
3. "Louisa": two companion plates (*fine*) . London, 1789.
4. "Dancing Dogs" (*fine*) . . . . London, 1790.
5. "Guinea-pigs" (*fine*) . . . . London, 1789.

George Morland

Stipple Engravings by J. Dean

	Subject.	Place and Date of Publication.
1.	"The Tomb"	London, 1789.
2.	The same, coloured	

Stipple Engravings by W. Ward

1.	"Spring"	1788.
2.	"Summer," one of a series of children (oval)—Four Seasons	
3.	A Child under a Tree (*fine*) . . .	
4.	"The First Pledge of Love" (*fine*) . .	No place or date.
5.	"Variety" (*fine*)	London, 1788.
6.	"Constancy" (*fine*)	"

Note.—The words quoted form the title as it is printed on the engraving. Where words are not quoted, there is no printed title.

APPENDIX IV

WORKS EXHIBITED IN THE ROYAL ACADEMY

[thirty-nine in number]

Date.	
	Master George Morland
1773.	Sketches.
	Master George Morland
1778.	Two landscapes (*stained drawings*).
	George Morland, Junr., 4 Millbank Row
1779.	A drawing with a Poker.
	George Morland, Junr., 14 Stephen Street[1]
1780.	Landscape (*a drawing*).
1787.	Hovel with Asses.
1784.	A Fog in September (*Vicar of Wakefield*, vol. I, chap. viii.).
1785.	Sketch (No. 132); Sketch (No. 134); Maria Lavinia and the Chelsea Pensionbi (see *Adventures of a Hackney Coach*, vol. I); Sketch (No. 166); Sketch (No. 169); Sketch (No. 178); Sketch (No. 179).
1786.	"The Flowery Banks of the Shannon."
	G. Morland, 9 Warren Place, Hampstead Road
1788.	Execrable human traffick; or, The Affectionate Slaves.

[1] Address of Henry Robert Morland.

George Morland

George Morland, 20 Winchester Road, Edgware Road

Date.

1791. Inside of a Stable.

G. Morland, 5 Gerrard Street, Soho[1]

1794. Bargaining for Sheep; Interior of a Stable; A Farmer's Shop.

G. Morland, 28 Gerrard Street[2]

1797. Landscape and Figures; Thirsty Millers; Landscape and Figures; Pigs; Sea Beach; Landscape and Figures; Sand Cart.

Geo. Morland, 28 Red Lion Square[3]

1799. Landscape and Figures; Landscape and Figures; Christmas Week.

Geo. Morland, 19 Rolls Buildings, Fetter Lane[4]

1804. Saving the Remains of a Wreck; The Fish Market; A Landscape, with hounds in full chase.

Mem.—Several of his early exhibits are marked in the Catalogues "for Sale."

Exhibited at the Free Society of Artists

1775. Sketches coloured in chalk (2 works).

1776. Stained drawings:—A Conference; A Conference; A Corn Loft; A Cow Farm; A Washerwoman; A Farm house in a Wood. (6 works.)

1782. Landscape, shower of rain on a heath; Landscape (in the manner of Vangoyen); Boy's Head; Girl's Head (in the manner of Piazette); Thatched Cottage; Cornfield with

[1] Address of owner of pictures.
[2] Address of owner of pictures.
[3] Address of owner of pictures, Mr. John Graham.
[4] Address of owner of pictures, Mr. Donatty.

DATE.

Windmill ; Landscape with Farm-house ; Sunset, cattle and figures ; Burst of Lightning with Wind and Rain ; Moonlight, gypsies by a fire ; Fog in September ; Landscape with Watermill ; A Windmill ; Winter piece (drawing) ; Landscapes (in black lead, 3) ; Peasants dancing in a Barn ; Dancing Peasants ; Chalk Cliffs with Man and Horse ; Paper Mill with Gypsies resting ; Girl tending Pigs ; Stained drawings (3) ; Travellers resting on Summer Afternoon. (26 works.)

EXHIBITED AT THE SOCIETY OF ARTISTS

1777. Six sketches in black lead ; A stained drawing. (7 works.)
1783. A Hot Mist ; Forest Gale on a Rocky Shore ; Fog in September ; Moonlight ; Stained drawings. (6 works.)
1790. Landscape with Gypsies ; Landscape with Children Bird-nesting ; An Ass Race ; A Mad Bull ; Sow and Pigs ; Calf and Sheep ; Landscape and Figures ; Fording a Brook ; European Shipwreck on Coast of Africa ; A Storm ; Encampment of Gypsies ; The Cottage Door ; A Shipwreck ; Snow pieces (2) ; Returning from Market ; Gypsies dressing Dinner. (17 works.)
1791. Storm and Shipwreck and Land Storm (companion works). Shooting. (3 works.)

PLATES OF GEORGE MORLAND IN THE *SPORTING MAGAZINE* [ten in number]

1795. Punt Fishing on the Thames (vol. 6). Two gentlemen and lady fishing, boy with landing-net.
1803. A Spaniel (vol. 22). *Etching by* E. BELL.
The old Gamekeeper (vol. 22). Gun in hand on a pony. *Engraved by* E. BELL.
Farm Yard (vol. 23). *Etching by* E. BELL. A horse and two pigs in a farm-yard.

DATE.

1804. Perch Fishing Party in a Punt (vol. 24). On the Nore near Peterborough. Two gentlemen and lady fishing, boy with landing-net, little girl and black boy at the stern.

The Gallant Sportsman (vol. 23). *Etching by* E. BELL. A sportsman and girl, a pony behind a tree in the middle distance.

A Cock Pheasant (vol. 25). *Engraving.* The bird in full plumage; behind is a wood, and to the right a landscape.

1805. The Earth-Stopper (vol. 26). *Etching.* A pony standing on the left, the old earth-stopper standing spade in right hand in the act of opening the fox-earth, a lantern on the ground midway between the pony and the old man.

A Farm House (vol. 26). *Engraving.* A winter scene, the house, out-buildings, and an old tree covered with snow; in the foreground, horses and a pig.

1806. Evening; or, the Sportsman's Return (vol. 29). *Engraving by* W. NICHOL. Gamekeeper leading pony with reins over arm, a pointer, setter, and two spaniels on the right; he holds gun by the muzzle; with left hand a pheasant high before his wife, who has a child on her knee, seated on chair at cottage door; at her side boy in chair, a child kneeling, twisting straw; another boy stands, hands behind, gazing at the pheasant; cottage overshadowed by large tree; on left thatched outhouse; hills in distance. (This picture is particularly well composed.)

THE FISHERMAN'S COTTAGE

Signed G. M.

(Size of original picture $13\frac{1}{2} \times 9\frac{1}{2}$ *inches.)*

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THE END

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